Vol. XIV., No. 340.

NEW YORK: SATURDAY. JULY 4. 1885

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With the glamor of beautiful scenery and the glitter of showy costumes and "after months of careful preparation," as the playbill on this occasion truthfully puts it, Nanon was presented on Monday night at the Casino. Many brilliant audiences have gathered within the walls of this exquisite place of amusement since its doors were first opened to the public, but never has it contained an assemblage so notable in both quality and quantity as that which attended the first production actually representing the managerial skill and taste of Manager Aronson. Every face beamed with friendliness toward the young impresario. Cordiality began in the boxes and front rows and culminated in the thick fringe of standees at the rear of the auditorium. The word packed scarcely describes dition of the auditorium. When it is stated that the receipts were the largest in the history of the Casino, that the management received fifty more orders for private boxes than they were able to fill, that speculators found ready purchasers for balcony seats at four and llars apiece, and finally that the number of people wedged together in the standing-room spaces was sufficient to comfortably fill the hairs of the theatre, some idea of the extent of this remarkable gathering may be conceived. dy and his wife was present. First-nighters and men-about-town who had been missed from their usual haunts and were supposably at Newport, the Branch or Saratoga, were to be been seen on every side arrayed in the sable livery of a swell Winter premier, A more emphatic demonstration of friendliness and goodwill was never extended to a New York mana-

Nanon, as presented last season at the Thalia, was the embodiment of intelligent, artistic treatment. The principals were actors and singers in the fullest sense of the term. and their splendid efforts delighted lovers of comic opera, although the accessories of somery and costumes were totally inadequate to the demands of the piece. Nanon at the Casino is a partial reversal of these conditions. The scenery is superb, the dresses are of the showlest description-in fact, the presentation is a sensual delight, feeding the eye with harmonies of color and pictures of voluptuous emininity with charms veiled in the gauziest fashion. Beneath the seductive influence of these attractions it is not strange that the alert critical faculty of a first-night gathering was overcome and lul'ed to sleep. We do not mean to say that the production was unsatisfactory or inartistic according to the English rd. The ardience found much to apdering of Genée's charmin music, a great deal to laugh at in the funniments of the comedians and plenty of favor to bestow upon the respective performances of the leading members of the cast. Probably no better distribution of parts could have been made among people who speak our language. But it is impossible to infuse the "go" of the Germans into an English performance. The vivacity, sparkle, neatness and thoroughly artistic spirit which our foreign cousins fetch to their work cannot be duplicated. At the Thalia the minor parts of the wedding guests and the mischievous nuns were strong features; at the Casino they went for naught. But comparisons are always odious, and we will compare no further. It goes without saying that no native performance of a German or French opera can equal its production by people speaking the original tongue.

Everything that lavish outlay and good taste could do to ensure a popular success was done, and the result certainly came up to, if it did not surpass, the expectations of the management. The rhythmic measure of the waltz song that is interwoven through the three acts of the piece, the topical song, "It's Only a Question of Time," and the male trio in the last act tickled the ears of the listeners and made instantaneous hits. All these will become popular. Genée's score brims over with pretty and graceful gems of melody. There are few choruses-most of the numbers are of the solo order. Possibly the composer avoided choral effects through inability to excel in this direction. The principals are very evenly supled with the plums of the work. Each has or more songs of a thoroughly "taking" ter. Bevies of pretty damsels, attired this and bodices of delicate tint, marched, -marched and played drums and fifes to the military scenes of the first act. The jennesse dorse certainly have no cause to in that their demands in respect to a horns and a captivating band of fig-

ments and tableaux reflect credit upon the artistic eye of Director Conried. A departure was observed in the groupings of the auxiliar. ies and chorus. Stage managers have of late fallen into the habit of ranging their men and women who fill the background of comic opera in stiff rows and drilling them to accompany their vocal duties with similar gestures delivered in a sort o' military fashion. For the 'charity bob" of Billee Taylor and the dragoons' choruses of Patience this unison of action is both appropriate and humorous. But applied indiscriminately and without regard for sense or artistic effect, it has come to be both boresome and nauseating. Mr. Conried has resorted to the proper method of grouping his people in natural positions, and the result is decidedly picturesque.

The story of Nanon is new to native theatregoers. It is a delicate and slender fabric, devised in a better vein than is usual with librettists. It gives a glimpse at the follies and manners of the voluptuous court of Louis XIV., and should in scenery and dresses preserve the historical characteristics of the period. The former is accurate in detail. Mazzanovich's set in Act One, the "Inn of the Golden Lamb," is in this capable artist's best style. The landscape backing is excellent, having a hazy, atmospheric effect, which supplies distance, despite the shallowness of the Casino stage. The profile trees near the background are badly cut out, and their appearance is stiff and unnatural. Hoyt's "Salon of Ninon de l'Enclos," in Act Two, is a superb piece of work. The architectural and decorative design correctly reproduce the Louis XIV. period, and the blue and white colors make a most graceful and beautiful picture. The perspective of the adjacent hall and galleries is fine. Mr. Hoyt is in a certain respect the best of our scenic artists. He is bold and original, yet withal strictly artistic, in the treatment bestowed upon his pictures. It is strange that his talents are not monopolized by one of our several stock theatres. Harley Merry's "Sanctuary of Marie de Maintenon," in the last act, is also a splendid piece of painting, its sober hues and ecclesiastic design contrasting effectively with the preceding interior. The costumes were designed by Baron de Grimm. They certainly display originality if not archælogical accuracy. The drummers and fifers and the band of female fiddlers are apparelled in nondescript raiment, belonging to no particular time. The principals, with the exception of Billee Barlow, are properly garbed. M. de Grimm apparently misconceived his duties. He probably imagined he was designing costumes for an operatic burlesque. The error would not have been particularly noticeable had not the period of the piece's action been distinctly defined by the introduction of several historical characters, including no less familiar a personage than King Louis himself. Appended is the printed synopsis of the opera:

synopsis of the opera:

Nanon is the hostess of an inn before the gates of Paris, called the Golden Lamb, which has gained renown alike by a casual visit of Louis XIV. and Nanon's reputation for beauty and virtue. On this account Marsillac, director of the Royal Theatre, takes his nephew, Hector, an inexperienced country nobleman, to see Nanon. At the same time the famous beauty, Ninon de l'Enclos, also pays a visit to the Golden Lamb to secretly get a sight of her rival, as she has become suspicious that her lover, the Marquis d'Aubigne, has turned his affections toward Nanon. But there she hears that Nanon is going to be married to the drummer Grignan on the same day and returns appeased. This drummer Grignan is no other than the Marquis d'Aubigne, who, under this disquise, intends to abduct the beautiful hostess. The evening before her birthday he, together with his pretended comrades, a drummer and piper of the regiment, sings her a serenade: "Anna, in Rapture I Come to Thee." She surprises him with a proposal of marriage. When the notary, the relatives of Nanon and the weoding guests make their appearance. D'Aubigne causes himself to be arrested by his Colonel on account of a duel. In the midst of her grief Nanon receives a ring and friendly compliments from Gaston, the page of Ninon de l'Enclos, and she concludes to pray that lady to help her in rescuing Grignan, as by the command of the King duelling is punishable with death.

the command of the King duelling is punishable with death.

The second act shows the salon of Ninon on a ball night. Here are met Marsillac, Hector and a gallant abbe, who is one of Ninon's lovers and at the same time confessor of Madame de Maintenon. D'Aubigne likewise appears, joyfully received by Ninon, and when she reproaches him for having stayed away so long and for having forgotten her birthday, he draws himself out of his embarrassment by singing her the same serenade: "Anna, in Rapture I Come to Thee." Soon after Nanon arrives to ask for Ninon's help in saving Grignan's life. Hector and d'Aubigne also meet. The latter, doubly jealous, that Hector pays court to Ninon as well as to Nanon challenges him and both hurry into Ninon's garden to decide their quarrel with swords. Meanting Marsillac has prepared a surprise for Ninon; he has noted the serenade of Grignan and now pays his homage to her by singing, accompanied by the musicians of the court chapel, "Anna, in Rapture I Come to Thee." However, he is laughed at by Ninon and her company; d'Aubigne returns from his duel and he is asked to clear up the origin of the song; but he is prevented from doing this by the guard which enters at the same moment. The duelists have been seen. Hector, who has been wounded by a thrust in the hip, refuses to give the name of his opponent and excites the humor of the company by the ridiculous way he limps about, whereupon he is led away a prisoner.

The third act leads us into the sanctuary of Madame

led away a prisoner.

The third act leads us into the sanctuary of Madame de Maintenon, whose name is Anna also, and the abbe sings to her in the shape of a pious hymn, and with hypocritical mien, the serenade of the drummer, "Anna, in Rapture I Come to Thee." Marsillac appears to ask for his nephew's freedom, and receives it, the fact appearing that d'Aubigne, the nephew of Madame de Maintenon, is the challenging party. D'Aubigne congratulates her on the occasion of her birthday with the same "Anna Song," and Marsillac after him, so that the merry war over the origin of the song arises anew. Ninon and Nanon both request audience of Madame de Maintenon, to pray for grace for their respective lovers, d'Aubigne and Grignan. Nonon receives the life of Grignan as a present from the King, and she in turn presents the pardon to Ninon in order to save d'Aubigne, whom she now recognizes as Grignan. Touched by so much magnanimity, Grignan offers her his hand. Maintenon, disquietted by the sudden favor of the King for Nanon, gives her consent, and the hostess of the Golden Lamb is made Marquise d'Aubigne.

Sadie Martinot has proved herself to be a away a prisoner.
The third act leads us into the sanctuary of Madame

Sadie Martinot has proved herself to be a charming comedienne in a number of plays that have been acted in this city. Although she had appeared frequently at the Boston Museum in comic opera, on this occasion as Nanon she made her metropolitan debut in this line of endeavor. She acted the part charmingly, adding to an ingenuous manner a sprightliness and exuberance of spirit as delightful as it was novel in a native artiste. Miss Martinot, like Theo, whom in method she somewhat resembles, has less singing than acting power; but, nevertheless, she brought cultivation and an easy delivery to bear upon

the music of the rôle. There was no straining after effect, no yielding to vocal tricks wherewith to win ignorant applause. In everything she did there was naturalness and grace. Her love-making in Act One was simply delicious in its innocent abandon. Pauline Hall, the beautiful and statuesque, was Ninon. She had entrusted to her some of the most difficult passages in the opera, but she got through with them fairly well, albeit her voice is too thin in quality to please one's ear. Miss Hall wore very gorgeous dresses, and if only to look upon she decidedly enhanced the attractiveness of the production. Billie Barlow as the page, Gaston, aside from her half-and-half costume, which has occasioned considerable comment, manifested decided vocal improvement. In the finale of the second act her voice was heard advantageously. Alice Vincent played Madame de Maintenon with dignity. Some minor characters were filled by pretty girls, among whom Rose Beaudet and Agnes Folsom were foremost.

Francis Wilson is always funny. He generally makes a hit when he undertakes a new part, and in the role of Marsillac he justified this flattering record. Mr. Wilson is excruciatingly funny in everything he does. His peculiar manner of delivering a line which in itself is not especially humorous sets the house in a roar. He made the old impresario extremely comic by his eccentric "business," and he had to do his song and pas seul, descriptive of the ballet, several times over. Nanon would be well worth seeing if there were nothing else ciever in it besides Wilson's impersonation. William T. Carleton was cast for the very important part of the Marquis D'Aubigne. Mr. Carleton is not acceptable as an actor, so in this, as in all his work, he had to fall back upon his voice to score a success. He appeared a trifle nervous, and this, or fatigue, may have accounted for the clouded tones of some his notes. He redeemed himself by his repetition of the waltz sung in the second act, which created storms of applause. W. H. Fitzgerald utterly misconceived the character of Hector. He made the personage a Nancyish exquisite, whereas the German librettist has distinctly painted him as a country youth whom his uncle is endeavoring to polish off and project into the select circle of court society. This fatal blunder ruined Mr. Fitzgerald's performance. He rendered the topical song "It's only a Question of Time" with excellent point, and the audience exhausted the stock of verses which had been prepared. Gustavus Levick acted the small part of the King capably of course. To put so good an actor in so small a character, however, is a sheer waste of talent which does not benefit the presentation in the least. William Herbert was wretchedly poor as in Abbè. At the Thalia it was played so well as to become a prominent feature in the cast. Mr. Herbert is mechanical and he cannot sing. The humor of the serenade with organ accompaniment in the last act was consequently completely lost by this gentleman's vocal inefficiency. Harry Standish did all that was possible in a "bit."

There is a great demand for seats, and Nanon, it may be predicted with confidence, will enjoy a long and prosperous run.

La Belle Hélène remains the feature of the excellent programme to be enjoyed at Koster and Bial's. Besides there are a number of first-rate specialists in acts that are original and entertaining. The attendance is regularly good.

Wallack's Theatre, with its cool atmosohere, and its refreshing bill, The Black Hussar, continues to attract large gatherings. Mr. McCaull's season has been so profitable that he has arranged to continue his company at this house until October.

### At the Theatres.

On Monday night, Dan Sully's Capital Prize at Tony Pastor's gave way to the Metropolitan Minstrels, an organization composed of a large number of clever thrummers of the banjo and shakers of the festive clog. As usual in minstrel shows of a later date, the firstpart was marked by the appearance of an octette of endmen, while the scarcity of ballad singing in comparison with the number of comic ditties was a noticeable feature. Joe M. Woods, a soprano, who was once with the San Franciscos, gave great delight in his singing of "Babv's Lullaby," while Joseph Garland's ren dition of "Our Crew" met with considerable applause. The part ended with the short sketch. Sam Dimpey's Visit, in which the make-up of William Lester was greeted with roars of laughter. In part second the honors were divided between Lester and Allen, McIn tyre and Heath, George H. Wood, George H. Powers, and Wood, Beasley and Weston Brothers in their well-known musical act. Prof. T. A. Kennedy concluded the performance with the wonderful exhibition of his mes meric powers. 'The scenery was new and rather pretty. Funny Valentines will be produced next week.

This week will see the end of In Chancery at the Madison Square Theatre. The comedy has been more successful than expectation warranted. Its peculiarly English flavor has acted as a handicap which even the humorous acting of Mr. Raymond failed to overcome entirely. On Monday next the comedian's old piece, For Congress, will be put up for one

week as a stop-gap pending the production of another new English farce-comedy.

Adonis has already outstripped the most sanguine predictions for a long run, and the date of its withdrawal even now is one of the things which, as Lord Dundreary used to say, no fellow can find out. The houses are very large and the Bijou management are in the state of beatitude always accompanying a full treasury. Sometimes Mr. Dixey gives a stupid performance of his part, but it is not to be expected that a man can speak the same lines, sing the same songs, and go through with the same business for nearly a year without occasionally giving evidence of fatigue and waning interest.

### A Board-Wages Manager.

Clara Otis, an actress of some years' standng, has had a sick husband to nurse for some months. He is an old-time and well known actor, George S. Gray. As he was convalescing, they determined to seek an engagement at some Summer resort, or with a company in which the work was not heavy, until he regained his health. Speaking to a MIRROR reporter about their experience in this direction, Mrs. Grav said:

We answered the advertisement of one A E. Hall, of Northville, N. Y. He wanted a lady to play in The Hidden Hand and other dramas My husband and myself went there, and he was to provide board, as he represented that he had a comfortable home there. We opened in a rink and did no business. Then we went to a place sixteen miles distant, and played Dora with a cast of three people. An actor named Henry Driscoll was also inveigled into the company, and came from the South to join us. We could not disband, as we had not sufficient money to do even that. At last in despair we lest his house, and I believe he is now luring other people upon the same representations. When we arrived in New York Mr. Baker, of the Actors' Fund, showed us a note from this man Hall, advising him not to assist us. He is worthless, and I do not think he has ever been a manager or actor. His wife was a cook and takes in laundrywork. I simply wish to warn people against him."

### Professional Doings.

-Newton Beers says it is uncertain what he will do next season.

-Frederick Mann has been engaged for juvenile leads by George C. Miln.

-W. S. Walker is doing the advance work for Harry Mahn's Opera company.

-Manager Wilbur, of the comic opera company of that name, is in the city. -Frank Williams opened his Linden Park

Hotel at Cornwall-on the Hudson on June 18. -Alfred Follin has been ill for some time. He has not as yet accepted Joseph Murphy's

offer. -Minnie Maddern is reading a new play which she desires to alternate with Caprice

-The Mexican National Band scored a de-

cided success at the Highland House, Cincinnati, last week. -Simon Nahm, formerly with M. B. Curtis, will be advance agent for Rose Coghlan-

if she needs one. -Lester Victor has re-engaged with Aimee for next season. In addition to playing he will

manage the stage. -J. T. Maguire, James Ryan and Isazc Shields are arranging for a canine show at the Madison Square Garden.

-W. J. Davis, who has been Joseph Mur-

phy's manager for several seasons, will continue as such for 1885 86. -Henry Plate has been engaged to conduct

the Howard Athenæum orchestra next season, succeeding George Loesch. -David W. Van Deren has been engaged for Bartley Campbell's stock company at the

Fourteenth Street Theatre. -Harry Eytinge has been engaged by Shook and Collier to play a heavy part in one

of their travelling companies. -William Harris, of Boston, arrived in

New York on Monday to attend the produc-tion of Nanon at the Casino. -Byron Douglas, a capable actor, formerly

with Edwin Booth, has been all of last season with The Pavements of Paris. -Aaron Appleton is managing Robert Gra-

The latter opened at Marlborough Mass., last night in Brother Max. -There are very tew Summer resorts at which

well to do professionals can escape the affliction of mosquitoes and new plays.

-Ed. Chapman, comedian of the Wiltur Opera company, was in the city this week. He reports good business with the company in opera under canvas.

The Frankfort (Ky) Opera House offers tharing terms only." Its seating capacity is o. The State Legislature is in session from 'sharing terms only.' Jan. 1 to May 1, 1886. -Donald Robertson, an actor of good stand-

ing, will probably appear in several plays which Howard P. Taylor intends trying at Asbury Park this Summer.

-October 19 is the date arranged for the production of The Mikado at the Fifth Avenue Several artists and some chorus people will be brought over. -The Devil's Auction opens at the Tabor

Opera House, Denver, on August 10. The company will appear in a new and as yet unnamed spectacle next season. -Louise Balfe will appear in her new play

Marta, at the Soldiers' Home, Dayton, O., during this month. Next season she will be under John Havlin's management.

-Henry E. Dixey is trying to persuade John T. Raymond to produce The Pilgrim, a comedy by Howard P. Taylor, which he accepted before Adonis saw the light.

-Professor Wilson Mazzoni, at one time a well-known sleight-of-hand performer, died in Cincinnati last Saturday, aged fifty six. He had been in ill health for several years.

-The Casino dressing-rooms have hitherto had the benefit of a good northern light, but the rebuilding of adjoining property will de-prive many of them of it in a month or less.

-Hattie Grinnell, a very pretty young actress, with a well-developed voice of considerable power, will take Emma Carson's part at the Bijou Opera House, opening next Monday.

-Kate Francis (Mrs. William Black), for a long time with Madison Square companies, is visiting Frances Bishop, of the Muggs' Landing company, on the Sound, for the Summer.

-E. D. Price, according to recently received letters from San Francisco, will probably make that city his permanent home. He reports that his prospects at the California Theatre are

-John E. Brand, late baritone of the Wilbur Opera company, sailed for Europe on the City of Rome this week. He has retired from the Wilbur company after being connected with it five seasons.

-The little danseuse, Brianza, who created such a fine impression in Sieba at the Star Theatre with the Kiralfys' company, will probably travel with Andrews' Michael Strogoff company next season. -Helen Harrington, a California girl, has

been highly praised for her rendition of male roles while playing with Adelaide Randall's Bijou Opera company in the South. She will appear in New York next season. -Next week Howard P. Taylor will visit Flora Moore at Asbury Park, Maggie Mitchell at I ong Branch and Kate Claxton and

Minnie Maddern at Larchmont, to read them new plays-if the weather is warm enough. -Digby Bell and wife (Laura Joice-Bell) are at their country-place at Nyack. During 1886 7 they will go to England to fill engagements. Mrs. Bell's mother will come to America to take charge of the family during the couple's

absence. -J. Alexander Brown, who is interested in the Mexican Orchestra, finds difficulty in providing seats for professionals, who are among the most appreciative attendants at the Star Theatre performances. The Star is a great resort for deadheads.

-It is stated that Alice Harrison will go on the road next season with a new musical comedy. Among those who have signed to go with her is Charles S. Dickson, who is the possessor of a rich baritone voice, which he will have abundant opportunity to display.

-Albert Patterson's circuit, in Kansas, embraces Junction City, Abilene, Manhattan and Salina, all small towns, but yielding satisfying receipts to good attractions. They are situated on the Kansas Division of the Union Pacific Railway. Corydon F. Craig is the New York representative.

-The Metropolitan Minstrels, who had an auspicious opening at Tony Pastor's on Monday night, are playing on the commonwealth plan. Their engagement lasts one week. J. F Farrell, who produces Funny Valentines at this house next week, has devised original advertising by circulating valentines.

-Murray and Murphy have gone to Mt. Clemens, Mich., to remain four weeks, after which they return to New York to rehearse for their opening at the Boston Theatre on August 17. The young comedians fill the opening date at the Boston—a date that had fallen to the lot of the late Frank Chanfrau for the preceeding thirteen seasons.

-The Fifth Avenue Theatre was given over to workmen yesterday, and the lobby is already torn up. Manager Stetson contemplates a mosaic floor with Japanese, or Mikado, characters designed therein, and frescoed walls. Daly's Theatre is also opened up, and the entrance, although but recently improved, is to be still more handsomely decorated.

-The Acme Dramatic company, which left for Ticonderoga on Wednesday last, included Nellie Pierce, Rachel Renard, Sarah Herbert, Kate Mitchell, J. R. Furlong, Charles Kidder, E. T. Herbert, George Secor, W. D. Stone, and J. O and W. D. Browning. This is a sensible Summer snap. The company proposes to spend the heated term at Ticonderoga, playing one night a week.

-Nothing succeeds like success. Agnes Wallace and Sam B. Villa have secured rights for George S. Knight's intensely funny Over the Garden Wall. Mr. Villa is a comedian of widespread reputation, and in such territory as may have been marked off for him will wake up the natives with the farce comedy. The filla Family are at their Summer home at

-Treasurer Smith states that when the Casino box office opened on Tuesday night he had not a single seat on sale. On Monday night the largest audienc: ever in the Casino assembled, there being over 1,000 single admissions alone. Seventy five seats were devoted to the press. Last night there was only standing room, and the advance sale is large. McCaull was present, and congratulated the management upon the success they had scored.

—Harry Brown is having burlesques written by W. H. Gill and Nathaniel Childs. One is called Rampoozlem, the Barber. The season opens at the Chestnut Street Theatre, Philadelphia, for three weeks on Sept. 7, and thirty five people will be carried. Thirty two weeks will be booked, two being played in New York. A piper and his bag-pipes are to appear in certain scenes, and Mr. Brown is now engaged in arranging the music, dances, marches and costumes.

-What will be one of the handsomest theatres in Western Pennsylvania is in course of erection at Meadville. It will be ready to open about the middle of November. Meadville has been without an Opera House for two years. The stage of the new house will be 32x53 feet, with a 26-foot opening. The seating capacity will be 1,000. J. M. Wood, of Chicago, is the architect. It is proposed to play one first-class attraction a week and bar doors to ten cent companies. Fred. G. Andrews is the manager, and he has engaged Willis Ross as his booking agent in New

-Through arrangements made with N. C. Goodwin, Edward Seabrooke, who was with the comedian's company for several seasons, will bring out Hobbies next season. For that purpose he has already engaged Daisy Wood, Miss Marshall Harry Clarke and William Sampson, and is negotiating with Alice Brown. George Floyd is booking time for the company and has already secured twenty weeks. The troupe will begin the season in September, probably at Providence. Mr. Seabrooke believes that the play will prove a pay ing investment, as the expenses are very light. number of new songs and dances will introduced, as well as some of Dave Breham's



I wonder if any savant of the past ever meddled with the theory that the reasoning faculties, the affections, the ambitions and instincts of man lie in the legs of that animal, not in the head? I do not desire to invade the realms of science nor occupy the pants of a professor. It would distress me beyond measure to see my name printed with Darwin and Tyndal. If I could go off and discover that this world was neither round nor flat, but built on the plan of a crook-neck squash by imitative Nature, I think I should refrain from mentioning it to escape notoriety of a scientific character.

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But it seems as if reasons of a philanthropic kind demanded that my present discovery should be divulged. I hesitate before flying in the face of accepted, long-standing belief. I know I shall meet, as all great discoverers have, opposition and enmity. The person who upsets a theory that has enjoyed respect and consideration for ages treads dangerous ground, and it requires great courage and large-heartedness to become such an iconoclast. You can therefore take the dimensions of my courage and get a fair idea of the size of my pericardium by the step I boldly take this morning in proclaiming that the legs of man. not the head, is the residence of his reasoning faculties, the abode of his ambitions, the boarding-house of his being.

With a woman it is different. She is anxious, she has a headache, she is miserable, she grows grev. She is flattered, her head swells, A man's head swells. That proves nothing. It's the stuff he has put in his stomach that enlarges his head. You tell a man a funny story. What does he do? Slaps his legs. His risibilities are closely allied to his legs. You notice two men talking of taking a company on the road. The man with the money slowly rubs his legs between the knees and the hips; the man with the play, with every argument, stabs him gently in the thick part of his leg (unless the capitalist is a dude and has no thick part-then he just picks at the bone). Why do they both do this? Because the moneyed man feels that such prudence as he has lies in his legs, and the other feels that it he can poke a full belief of his racket into the legs of the hunted animal, his show will stand a chance of

Look at the prominence man instinctively accords his legs. A woman's dwell in comparative obscurity. A man's are always on exhibition. In public places they are constantly placed higher than his head. This is instinct. on legs as John Raymond in matching pennies. You see I am stopping at a country hotel, to which a garden is attached for restaurant and bar purposes. A party of men drift in. I make my bets while they are in motion. The man with the check legs will have his two legs on a table in five minutes. Out come the watches and we time him. Nine times out of ten I win. Drive up the Boulevards and look at the piazzas of the road houses-rows of boots and shoe soles are set up on the rails. The men are taking in the spectacle of our presence, and the speed of fast horses with that portion of their body capable of most enjoyment-their legs. Look down the aisles of a theatre. Every man who has an end seat has his legs waving about in the passage. The little blower that is provided at the base of an orchestra chair to let air in on your spinal column is usually occupied by a boot-toe. The foot-rests are enough for a woman, but a man is only prevented from putting his feet on top of the back of your seat by the presence of the

I haven't been in a theatre for a year that some man wasn't walking up my back like a fly or kneeling like a camel in the desert on the small of my back. Why can't a man keep his feet on the ground as well as a woman? Because he's ambitious. His nervous centres, his projectile qualities, are in his blamed legs. The size of the legs is not regulated by the amount of ability their owner possesses in all cases. No one denies the cleverness of Evarts or the humanity of Bergh, and yet a Croton bug of ordinary intelligence wouldn't trust himself on four such legs.

At the Casino on Monday night there was a great chance to study legs. The Baron Blanc and Abe Hummel sat in the same row. Now, all the rest of Blanc is a disappointment to the promise of his legs, and Abe gives the lie It has long been allowed that the size of the it, and a pair of short, Summer, white pants, in this city in August.

head did not show the amount of intellect one possessed. A No. 23 hat is worn oftener for a season's success, the whisky drank the night before and hydrocephalus, than for intelligence or great perceptive faculties. This same state of affairs exists in the legs, but not so frequently. The young men who provided the enormous floral trophies passed up and cast down to the nymphs of Nanon were all slims. My friend Jim Bell, the tailor, tells me this is a good season. He cuts six trouser-legs out of one breadth of broadcloth this year. He's had one great contract on which he lost. He made Ingersoll a pair of pants in March that nearly bankrupted the establishment. When that garments was sent home he had but one yard of doeskin left on the premises, but Werry Ball and Owell Hosborne came in that very afternoon and ordered three pairs of evening trousers. He snatched his scissors and his solitary yard of stock-did Bell-and, with pious thanksgiving, cut them out.

. . . We all know that the attributes of the head are transmissible and contagious. The son has his father's red head and his mother's cross eye as an heirloom, and you can catch the scald-head from a hair-brush I am told by Myers, the wigmaker. So it is with legs. I slept in Frank Wilson's bed up in Thirty-ninth street once, and I have been troubled with a very coarse vein of humor in my lett leg ever since. The low comedy of that man's legs is as catching as the measles. A great responsibility rests on Mrs. Predigam. She is a model housekeeper and the advantages of her establishment cannot be confined to the theatrical profession. Now, what would happen if a meek and lowly minister applied to her for board, and in a rash hour she assigned him Francis Wilson's room The theological training of a pair of clerical legs could not stand out one week against the atmosphere of that enchanted apartment-it would culminate in the Rev. Mr. Gravevard doing a clog in his pulpit and getting his dis-

It was a wise provision that put women's brains in their bonnets. If women's affections dwelt in their legs we should be horrified at their deportment. If woman's ambition dwelt in her legs we should be paralyzed by her having them higher than her head, and her No. 2 Spanish insteps stuck on mantelpieces and balcony rails. Her sense of humor does not lie in her legs, or we should be shocked by the spectacle of woman slapping them every time she heard her husband had caught on to a new girl, or some little frequently recurring joke like that.

We may be thankful that our dear sweet reaoning faculties are located, unlike the men's, in our heads, for if our legs were filled with schemes and determinations and inclinations -if in fact the seat of government was situated where a man's is-the petticoat would be dropped and that awful costume worn by Billie Barlow Monday night would come in. Great Cæsar! What a fate! I think that page's dress was a grim joke of De Grimm; it was that woman's name done in a dress. She was Billie up to the waist, and then Barlow set in. My gracious! I held on to my skirt till I got out of the building. I am always more or less put together with pins. The levanting button and the eloping string is not very prevalent on my wardrobe. I leave a great deal I am doing as good a business just now betting to the mercy of Providence and a pin. If at any moment that pin should desert me I should cut just such a figure as Billie Barlow. My stout heart trembled, and I hung on with both hands till I was safely out of the Casino.

The only other time I recollect seeing a woman wear in public a rig like Billie Barlow's was one Summer afternoon when Mrs. Doctor Pratt undertook to ride the doctor's horse. She was a short woman, weighing about two hundred pounds, apothecary weight, and the horse was one that John Nathan, the circus man, sold to her husband and used to ride in the entry. Mrs. Pratt had a chair brought out and mounted with much dignity and cheerfulness. She had heard that it was unfashionable to wear any skirt but the habit-skirt; but she had not heard that a pair of man's pants was inevitably worn underneath. But just with her ordinary Summer pants on she rode away. At the corner of the principal street-just when all the bank men stood on the bank steps, and all the sports stood on the hotel steps, and all the women walked by to be looked at-a hand-organ struck up "Oh, give me back my Arab steed." The Arab steed pricked up its ears and set up its tail. It remembered the old tune, and round and round in narrowing circles it went-cross one-sharp turn, in and out. Imagination peopled the street with spangled banners and Mrs. Pratt became a circus for that deluded horse. The woman lost her head-that was the first thing she lost-the spectators were unable to lend a hand, as they were holding their sides. Round and round went the nag Mrs. P. concluded to slip off. Just as Bucephalus made a short turn, she took her foot out of the stirrup and jumped. But oh, horror! her skirt remained hitched on the horn of the saddle; but it was composed of treacherous alpaca, and Mrs. P. was solid and penetrating-she burst through it like the sun out of a cloud, and stood there in a basque waist direct to his legs every hour of his existence. of black alpaca, with a ridiculous little tail on

trimmed with ruffles, a pair of striped brown and pink stockings and two congress gaiters, without heels, No. 5 1-2.

Lum-te-dum-lum-te-dum. Round went the horse. There was no imagination about it then; he had struck a circus at last, bless him. and so had we. I was carried into the City Hotel and brought to during the afternoon by restoratives furnished from the most popular part of the building; but from that day till Monday night I never saw Mrs. Pratt's costume reproduced till I saw the mermaid business of Billie Barlow. The damsels of the stage should make a decided stand against this idiotic style of dress. No matter how handsome a woman's form is the half-and half trick ruins it. It must be wholly male or wholly female, or the prettiest woman who ever stepped will be as much of a sight as was Mrs. Dr. Pratt when she lost her petticoat and nearly killed your

GIDDY GUSHER.

### Professional Doings.

-The Tourists will be revived next season. -John Marshall goes with Sol Smith Rus-

-Ethel Brandon goes as leading lady to W. J. Scanlan. -Ida Burrows will be John S. Murphy's

leading lady. -Henry Miller and Bijou Heron are a

Long Branch. -Mrs. D. P. Bowers is gone to Manches ter-by the-sea.

-Wesley Sisson is booking time for Frankie

-Arthur Forrest has been engaged as lead-

-Charles Roblee will remain with M. B. Curtis next season. -Charles Beech has signed for Lawrence

Barrett's company. -Niblo's Garden is being thoroughly reno

ated and decorated. -Edward Cleary went to his home at Covngton, Ky., on Friday.

-Harry Macdonough remains with John A. McCaull next season.

-Sophie Hummell has taken Billie Barlow's place in the Adonis cast.

-Lillian Spencer opens her season at Jersey City early in September.

-Charles B. !lanford was wedded on Tuesday to a Washington lady.

-The St. Quinten Opera company went to pieces in Erie, Pa., last week. -The rehearsals of Tony Hart's company

begin in this city on July 10. -Henry Donnelly has signed with Frank

The Skating-Rink -Charles and Ella Jerome joined the Capi tal Prize company on Monday.

-Augustin Daly's season in Chicago has thus far been a splendid success. -Lewis Baker will be a member of J.

Raymond's company next season. -On July 4 Pauline Markham will play The Two Orphans at Red Bank, N. J.

-Forty weeks have been booked for the Tin Soldier company next season. -Corydon F. Craig, the Western manager, will arrive in the city about Friday.

-Leonora Bradley will be John T. Raymond's leading support next season

-Fanny Rice is gone to Franklin, N. H. where she will rest for the Summer. -Maurice Barrymore is writing a comedy

to order for the Wyndham company. -Louise Fuller, of Chicago, a young soubrette, will probably star nexts

-George W. Deyo has gone to Chicago to support George Morton for three weeks. -On Thursday Paul Pastor, brother of

Tony Pastor, died at San Antonio, Texas, -Samuel Fletcher has been engaged as of the advance agents for George C. Miln.

-McVicker's Theatre, Chicago, remodelled and refitted, threw open its doors last night. -Jennie Williams has been engaged by George S. Knight for Over the Garden Wall.

-George Seebold and J. T. Maguire will put Taken From Life on the road next season.

-Mrs. W. P. Sheldon has signed a two years' contract with Polk's Mixed Pickles com-—George S. Knight has engaged James Sturges for his Over the Garden Wall com-

pany. -Marius de Lazare has completed his buresque of The Mikado for Appleton and Ran-

- Mile. Aimee closed season at Des Moines, Ia.. on June 29, and sails for Europe next

-The Lillian Russell company will play Virginia in Boston as well as Polly and Billee Taylor.

-A. Z. Chipman and wife, Blanche Moulton, have gone to their home down-east for the

-Bertie Coote, who played with the Dreams company all last seasou, is very ill in Phila-delphia. -Charles Welch has been re-engaged by

John Stetson for the Fifth Avenue Theatre next season.

—Charles W. Coote writes that the Eustis Burlesque company has made a hit in The Irish Sultan. -The mother of William Lester, of Lester

nd Allen, died on Thursday last at her home in this city. -Fort's Ideal Opera company, with Catherine Lewis as the star, opens at Atlantic City

on Saturday. -Frank Curtis is busy with preparations for his brother's season. He has the exclusive management.

—John C. Warner is filling time for Marc Klaw's company with Effic Ellsler in The Old Kentucky Home.

-The Metropolitan Musical Club has re moved its quarters to East Fourteenth street. t is reorganizing.

-Joseph Polk, who has been made ill by a diet of Mixed Pickles, will return to the diet

-William De Vere and William Carleton will shortly give a course of lectures and readings after the Cable-Twain style.

-George Fawcett Rowe is engaged upon musical comedy of the Pop order, which he expects to finish in a few days.

-W. S. Hewitt, of "It's English, ye Know," fame, has engaged to write four new and original songs for Tony Hart.

-Mr. and Mrs. King Hedley (Eleanor Moretti) will play George Hoey's Child of the State in the museums next seas -W. L. Bowron will be Tony Hart's musi-

col conductor. He is quite busy arranging the music for Mr. Hart's new comedy. -Ben Maginley, Forrest Robinson, W. H. Compton and Frank Currier have been re-engaged for May Blossom next season.

-Arrangements are pending for the extension of the engagement of the Typics can Orchestra for three weeks longer. -Jay Taylor, for a long time with the

Caull Opera company, has been engaged for the Emma Abbott company as tenor. —For Congress will be played by the Ray-mond company at the Madison Square Thea-tre during the present Summer season.

—Harry Pepper returned to the city on Monday. He has just published "Happy Days of Long Ago" and two other songs.

—John A. McCaull will retain possession of Wallack's Theatre until Oct. 4, when he will move to Haverly's Theatre, Philadelphia. —Manager R. E. J. Miles will present a new star next season. Her name is Sarah Price. She was formerly in one of his companies.

—James Tighe, formerly of the Lights o' London and Lynwood companies, has signed to play leading business in The White Slave, —A company playing The Russian Honey moon opened in Plainfield, N. J., on Tuesdanight under J. L. Blumenthal's man agement.

-C. B. Rhoades, the recently-elected Mayor

of Wilmington, Del, is a teacher of singing He made his debut in opera some years ago -Wolff Marks has published Albert Himan's

song, "Oh, What Joy," as sung by Julia Polk in Mixed Pickles and Maggie Dean in Brother Max.

—J. S. Maffit, the clown, will play his old part, the Lone Fisherman, in Evangeline. E. S. Tarr has been engaged for Bazel and the King.

—Fred. and Walter Lennox will go out with the No. 2 Skipped by the Light of the Moon company, playing Harrison and Gourlay's

-Robert Fraser will go with E. F. Thorne playing a pantomime part in the new play, Hearts and Handcuffs, and managing the stage.

-Morton and Southwell's Virginia Opera company, with Selina Dolaro as star, opened at Atlantic City, N. J., on Monday for a short -Pauline Markham will have two new plays

in her repertoire next season. One, Princess Wanda is a romantic drama in a prologue and

—George Schiller came to town from Bos-ton on Monday to play at C. E. Rice's benefit. Next season he will open in Evangeline at the Bijou Opera House.

—The Casino programme is a wonderful affair. There was difficulty in arranging it to suit the professional etiquette of the several would-be stars engaged.

-An attraction has been booked for the last two weeks of August at the Union Square
Theatre, but no information concerning it will
be given by the management.

Mabel Stephenson and Jay F. Rich open at Chester, Pa., on July I in a new musica comedy called The Crasy Quilt. J. B. Pendleton is managing the company.

—D. B. Hughes has been engaged as scenic artist at the Fourteenth Street Theatre. Early in July he will begin work on the scenery for Clio, the next spectacle at Niblo's.

-John E. Ince has fared fairly well with his Pop company, and says that money has been made so far. Last week the company rested, but resumed the season on Monday.

—Magician Kellar has just closed a six months season at Egyptian Hall, Philadelphia. He returns in the Winter, and bids fair to be-come a second Signor Blitz in the Quaker

-W. L. Denison, for three years with the Madison Square Theatre companies, has just recovered from a severe rheumatic attack. He has signed with the C. W. Couldock com-

—Many of the professionals who have arrived lately from San Francisco state that The Jilt is generally conceded by those who have seen it to be a better play than London As

surance. —Mrs. Charles Benton has appointed J. J. Spies as her agent for the Fort Worth Opera House. There appears to be some disagree-ment between her and Harry Greenwall re-

garding this house. -Annie Boyd (Mrs. Harry Morris) will go with Harry Brown's Excelsior company next season, and leave the Capital Prize company. Joseph Harris, the clown, late with Fantasma,

has also been engaged. -At the conclusion of its run in this city, The Black Hussar will be put on in Boston and be done as a spectacle. A ballet and a local

regiment will appear in the display on the stage of the Boston Theatre. -Jacques Kruger and the No. 2 Skating-

Rink company will travel with the No. I com-pany for two weeks rehearsing. The latter company begins rehearsals at the Ocean Spray skating rink in August. -Eugene Canfield has deserted the shady

corners of the Square for his country-seat, Alpha Cottage, Bath, L. I., where he will re-main until the beginning of the Fall season of the Bunch of Keys company.

-The Only a Woman's Heart company started on its trip toward the Pacific Coast last Sunday. Manager Fred. Hunter looks forward to good business in Canada, Michigan and Wisconsin during this month.

-Richard Fitzgerald is preparing the How ard Athenæum for next season. It is the intention to engage the best foreign and native talent, and his agents in England are now negotiating with leading people there.

-Frank Goodwin will have a very strong company next season, which, when Clara Morris is not playing, will fill important dates, producing several popular dramas. He is about to engage people, but has not selected a leading

—A parcel containing Mikado, published in L by publishers here on Sa

-Vernona Jarbeau, afti sence from the cast of A

-J. J. Ryan, who goes Thorne next season, is filli of Thorne's companies. T have been booked for the ne the star will travel himself.

—David Wheeler has been enga Sully to manage A Capital Print Corner Grocery returns from Saa when he will join the latter compe

The Mt. Morris Theatre will bout the middle of August ar a couse by W. A. Howard. He st

Country.

—The following are additional attribooked by Harry Greenwall during a week for his Texas circuit for next a Rhea, Bandmann, Dan'l Sully. The Rag Baby. Private Secretary. Milea company, Pauline Markham, Kersands strels, Bella Moore, Tally-Ho, Lisnie and Devil's Auction. He says: "Deports which I receive from Texas, Lo and Arkansas are full of encouragement great season."

great season."

—H. S. Taylor deples the statement the receives a commission from the open houses be represents and the attractions books as well. He says that where he do not represent any theatre which he supplied with an attraction, is the only instance which any charge is made the latter. From opera house managers he receives an annual sum, and represents them all the year round At present he has eighty theatres and maisters on his list.

stars on his list.

—Emma and Massy Howard, formerly with the Di Murska, Kellogg and other grams opera companies, went to the West Indie with the Slavin Opera company. They returned to the city last week, complaining of Manager Slavin's treatment. After they left him they gave concerts and scenes from Trovatore, Bohemian Girl and other opera with some success and profit. All the English garrison attended the performances, and Band master Sidney and the band of the First North Staffordshire Regiment assisted.

The Dreamland Tree, a Mother G play, the libretto of which has been writte Charles Barnard, and the music by F Howson, will probably be produced some next month at the different watering place a company of twenty-five children. As a company of twenty-twe class the principals already engaged nandez. Baby Wood, May Ed-Louis Chiochi, Alice Marshall, rest, Lily Wilson, Marie More Mattie and Lizzie Yore, Mabel and Jack Oakley. Mrs. E. L. probably act as stage manager.



#### BOSTON.

The second week of the Standard Grand English rea co. at Oakland Garden was opened with the best sentation of Martha in English that I ever saw. I not account to myself why this was so, but so it was. so, ow was much bester in Martha than in Fra Diavolo The Bohemian Girl, as excellent as it was in those was of the previous week. Possibly it was because music of Martha gave the people a better chance, ting them on their mettle, as it were. At any rate, opera was acted fairly, and sung much better than it.

sic of Martha gave the people a better chance, them on their mettle, as it were. At any rate, err wan setted fairly, and sung much better than the sentimental rather than the playful phase of tracter, and singing "The Last Rose of Summer" set beautiful way, gaining an enthusiastic recall. Y westworth absolutely astonished me with her Her Jeane, though there was little in it absolutely sit; but it did not prepare me to see such fine racting as she gave in Nancy. To be sure, the ser was drawn with strong lines, and was fairly ing with low comedy; but it was not only well at afforded a delightful contrast to Miss Evans'. The character was comic; but the fun was throughout, not unbecoming that of a lady of idoubted society rank.

Hubbard as Plankett, Thomas F. Christy as and James G. Peakes as Sir Tristan, appeared rell. The chorus did especially fine work. Bohemian Girl was repeated on Thursday events two changes in the cast. Alfred Wilkie aparts the changes in the cast. Alfred Wilkie aparts and Miss Wentworth not only looked the to picturesque perfection, but acted and sang her principal solo in the second act being vocificancored. The Bohemian Girl was repeated on aight because the contumen of the Little Duke trasdy, and one more rehearsal was desired.

Q's work was given Saturday afternoon and, and the co. appeared to decided advantage. Saturday and one more rehearsal was desired.

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Q's work was given Saturday afternoon and the continue of the fortuight being vocificating and singing. Miss Evans made a charmle bushes being sharply and agreeably contrasted. Biddons as the court tutor, A. J. Hubbard as the and signing the second well and so the few really pleasant evenings the verification, at an comperent a an as J. F. Burrill, will soon become popular construit everywhere. The w

auring his appearance in Polity at the m, will live down the barbor in his yacht med for his pretty wife.

Effice H. Ober, of the Ideals, has been a frequent attendants on the Standard rformances during the past fortnight at m. She leaves in a day or two for Blue re she will spend the Summer.

Jense Journal remarked, in regard to the the Standard Opera co. at Oakland Garinghet he pleasing opera, The Little en with good effect." Those who know mains Gill was given on Friday night will

Duke, was given with good effect." Those who know that The Bohemian Girl was given on Friday night will saile at the "with good effect" part of the item.

Famy Rice is at Ocean Spray.
Napier Lothian, Tr., so long stage manager at the Boston Theatre, will go in that capacity with Henry E. Abbay for Mary Anderson next season.

Martin Drake, treasurer of the Globe Theatre, and George F. Hartshorn, ticket agent at the Bijou, have been having a high time on pitot boat No. 3 during the past week, and during the present week will start on a tour to Halifax, St. Johns, the St. Lawrence Gulf and River, the Hudson River, Saratoga and New York. Be good to them when they reach New York City. They will be very warm.

River, the Hudson River, Saratoga and New York. Degood to them when they reach New York City. They will be very warm.

Juliet Lloyd, the dramatic soprano, who has been a couple of years abroad, singing in Italian opera in Italy and Spain, and who was received with favor in London during the past season, has just returned to Boston.

Frank Carlos Griffith, lately connected with the business management of one of the Boston Theatre travelling organizations, has gone into the real-estate business in Boston. I cannot really state whether the change is to be a permanent one.

A Modern Venus follows Tony Pastor at Oakland Garden.

A Money Venus tonor Tany Garden.
Several of the Sunday papers announced that Manager Eugene Tompkins is at Richfield Springs, N. Y.; but I met him and was greeted with that comprehensive smile of his this (Monday) morning on Washington street. When it comes to a question of veracity between the Surday papers and my eyes, the S. p's must take a back seat.

back seat.

The great success of the popular concerts at Music Hall has continued, and this week they are to be changed to promenade concerts, all the seats being removed from the body of the hall, those wishing to be seated finding accommodations in the balconies. Ad. Neuendorff still continues as director. He is emphatically the right man for such a position.

Charles A. Ellis, as manager of Music Hall, is getting praise everywhere.

### ST. LOUIS.

Unrig's Cave (Pat Short, manager): The disagreeably cool evenings for the past two weeks have interfered very seriously with the attendance, and the patronage in consequence has been anything but encouraging. But two nights during this time has the weather and attendance between anyway good. The Ford Opera co. has been rendering Fra Diavolo in aw excellent manner, the cast, stage settings and general presentation of the famous opera being in every way creditable. It has simply been a case of hard luck, betting against the operations of an off-color weather-clerk. Because of the anfavorable apportunities to witness Fra Diavolo at the Cave, Manager Short has wisely arranged for special matinees at the Olympic on Saturdays. The first took place to-day, and was largely attended. The move was made in deference to the wishes of a large number of the patrons of the Cave. The Pirates of Penzance will succeed Fra Diavola Monday next, with L. W. Raymond as Richard, George W. Denham as Major-General Stanley, Blanche Chapman as Mabel and Alice May as Kate.

Casino (George McManus, manager): Barton and

Casino (George McManus, manager): Barton and clock Female Minstrels and Wallace King, the famous along tenor, are drawing well, the extra inducement of cool Summer house, adding to the attractiveness. Schnaider's Garden: The Max Thomas Opera troupe are a session of comic opera with The Chimes of Norsely. A raport, which upon investigation proved errors, was circulated that Dora Wiley and Letitia to the control of the control operation operation operation of the control operation op

powerful list of attractions for the coming season.—
The Siege of Paris continues to draw handsomely, its beautiful panoramic view being always attractive, and of great historic interest.—Mrs. H. D. Pittman, composer of the brightest operatic gem of pure American birth and texture, is meeting with marked success with her literary work, and is not at all improbable that an equally creditable production of an operatic nature will emenate from her prolific pen the coming Winter.—Manette is meeting with decided success by the Thompson Opera co.—Henry W. Moore, managing editor of the Post-Dispatch, and one of the best dramatic critics in the West, has returned from his European trip, and is again at his post.—Thomas E. Garrett, until recently dramatic critic of the Republican, is at work on his coming publication, "The Masque of the Muses." It will be published about Sept. 1, and as Mr. Garrett is known throughout the country as a Thespian devote, poet and author, his book will no doubt have an enormous sale.

#### SAN FRANCISCO.

SAN FRANCISCO.

It is with pleasure I head my letter with the instantaneous and unqualified success of the California Theatre under the new administration of McKee Rankin and Jay Rial. The Pavements of Paris, as periormed by the new atock co., composed so largely of genuine artists, has taken the public by storm and opened its purse sufficiently to draw therefrom the sum of \$6,000 last week—which. I believe, equals the combined revenue at any two other houses. Our people show a disposition after having been driven away from the California by its lack of good management and attractions, to return to it again, especially so when drawn thither by such temptations as decrease of outlay for increase of entertainment, and upon the call of such men as Rial, Rankin and Price. Mr. Rial has the confidence of our people. They know him as being honorable in all his business relavions with them. He is recognized as a man of fine business qualifications, as one who is positive when right and geoerally right when positive. And he has a gentleness of manner which attracts his fellow man te him. This I find to be the estimate in which he is held by our people, and I am pleased to say that I heartily concur in the senting. Fifteen years ago I watched him carefully as he walked and talked through "the surf" in a little theatre on Fifth street in St. Louis. Since then he no longer talks and walks, but acts. He is now an artist in every sense of the word, with a stage knowledge which will impart to the affairs of the California that same discipline and good results behind the curtain thas Mr. Rial will give it in front. Then comes E. D. Price, the manager, who in his department will contribute in the same degree of excellence that effective, earnest work of his co-laborers; and Mr. Price is capable of doing it. He impressed me as a man of potential intellect, unbounded energy, with plenty of ambition, when I knew him as a journalist in others vears; and my estimate is met fully. When I say these three men are gentlemen it brings me

audience was as good as any last week, and a venture the prediction that the general business of the week will be excellent.

Magie Flute and Little Duke will divide the week at the Tivoli, and be followed Monday, soth, by the long-looked-for spectacular, Robinson Crusoe, which has been so impatiently awaited. It will no doubt be greeted by crushing houses and enjoy a good run.

Denman Thompson began a three weeks'season at the Bush Street Theatre last night to a large and fashionable audience, with several familiar names in the following cast: Uncle Josh, Denman Thompson; Roundy, Ignatis Martinette; John Martin, D. D. Bedell: Freder Ch Dolby, Walter Gale; C. Prime, George A. Beane; Billy Johason, R. Benson; Ruben Whitcomb, Gene Van Dusen; Mr. Burroughs, G. Adams; Sam Foster, J. Van Dusen; Mr. Burroughs, G. Adams; Sam Foster, J. Van Dusen; Tot, Edith Murilla; Nellie Primrose, Belle Coe; Swas Martin, Louise Roos; Mrs. Johnson, Edoa Wheeldow; Aunt Matilda, Mrs. D. Nourse; Amantina Bartlett, Annie Thompson. The next attraction at the Bush, will be Daly's co., beginning, 13th, in Love on Crutches. Then Dan Sully's Corner Grocery and M. B. Curris.

The Panacama "Battle of Waterloo," continues to

The Panorama, "Battle of Waterloo," continues to be attractive, as in any hour of the day can be seen visitars going and coming. Manager Pissos and Treasurer Diptot are ever about making their visitors comfortable. The Standard reopens Monday next with Kate Castleton's Crazy Patch co. as the attraction. Besides her bonnie self she will have clever people in supportament of the money of the self-she will have clever people in supportament of the self-she will have clever people in supportament of the self-she will have clever people in supportament of the self-she will have clever people in supportament of the self-she will have clever people in supportament of the self-she will have clever people in supportament of the self-she will have clever people in supportament of the self-she will have clever be self-she will have clever be supported by supported by self-she will have clever be supported by suppo

weeks.

At Woodward's Gardens Gus Mills and Little Minnie
Tittell were the new faces, in addition to a long list of
other general attractions, last Saturday and Sunday af-

other general attractions, last Saturday and Sunday afternoons.

Manager Ed. Barrett enjoyed a prosperous week at the Wigwam with The Black Crook, which is succeeded by Lost at Sea, with himself, Emma Heath and others in the cast. The familiar and genial Charley Sewell is business manager and treasurer, and I welcome him to this, the right side of the Bay.

It is said that John F. Thrum, editor of Music and Drama, will be tendered a benefit by the profession in about two weeks in order to defend his paper in court against the libel suit brought by Krelling Brothers, proprietors of the Tivoli.

Barrett's Circus, which comes Westward, leaves a good name for fair dealing all along its route. Mat. Leland is the busher of this enterprise, and is reported as making lots of money. James Robinson and Robert Stickney, old favorites, are with the circus.

Denman Thompson will probably play a Northern tour en route East.

Denman Thompson will probably play a Northern tour en route East.

Sam Meyers, F. W. Stechhan, Dan McCullough, George W. Cornelius and Will Bishop attended the Josh Whitcomb opening at the Bush last night.

"Krelling Brothers vs. H. F. Smith and Co. et al. concerned in the publication of an alleged libellous article in Music and Drama, reflecting upon the business of plaintiffs in conducting a beer-hall with an opera performance; damages placed at \$100,000," is the way a daily puts the suit of the Tivoli proprietors against Editor Thrum.

Quite a mania has recently taken possession of our outer Thrum.

Quite a mania has recently taken possession of our outer taken for riding out to the Persidio, the United States Government reservation, discharging their vehicles and walking thence to the Cliff House. It seemed very mysterious until it transpired that Fanny Davenport used to take the same ride and tramp before breakfast every morning.

cles and walking thence to the Cliff House. It seemed very mysterious until it transpired that Fanny Davenport used to take the same ride and tramp before breakfast every morning.

The Barry and Fay party this week play two nights each at San Jose, Stockton and Sacramento; week of 20th at Oakland; they work East via Kansas City, where they close August 1.

Charles K. Thorne will appear at his own benefit Monday night, 20th, at the Baldwin, in the dagger and confession scene from The Wife. The Mestayer co. are also announced and will appear. Lizzie Vigoureux and Selina Estelle Cohen, both debutantes of the season, will play the balcony scene from Romeo and Juliet, and little Maud Phillips, the child wonder, will recite "The Curfew."

At Pomona, Southern California, a new brick hall will in future accommodate good audiences, provided the attractions go that way.

It appears that Pennoyer got to playing pranks with Billy Barry on their way out. At Winnemucca Station, Nevada, Pennoyer, in reply to Barry's questions, replied that the bundles carried on their backs by squaws were papooses. Good to eat? Yes, fairly good, but taking a cultivated taste to fully enjoy them—like fresh figs; sold for about forty cents last time he was out. Barry approached a squaw and offered her forty cents each for two papooses. She declined, with a grunt, which brought some bucks to her side. Barry supposed the prices were higher, and offered sixty cents apiece, whereupon, in less time than none at all, the brave bucks whipped out their knives and in a corresponding time Barry rushed inte the arms of a sleeper conductor, vowing vengeance on Pennoyer and the whole train on top of him. If there is another man left: In San Francisco who hasn't received his cigar, or spy-glass, all he has to do is to say 'papoose' to Billy Barry.

Dion Boucicault: in an interview here before his departure for Austral'a, likened the wreck of the California Theatre to the corpse of John McCullough's memory. Mr. Boucicault should be here just one even-

ing, drop in and tread upon the toe of the lively young corpse. It would elevate him so high he would never

ing, drop in and tread upon the toe of the lively young corpse. It would elevate him so high he would never come down again.

We, Us & Co. rest two weeks; then play at Sacramento, Carson, Salt Lake, Kansas City and the Leadwille Circuit; thence to New York.

John Russell has at last subsided. He thought he wouldn't when the abusive reports began to appear in our dailies, but when he saw that the people could not be kept away from his performance, he concluded to leave well enough alone and began to chuckle and run over to Kate Castleton, where she and Harry Phillips have been showing him around Oakland until his departure for New York.

Julia Stewart assumes the title role in the forthcoming production of Paquita when the Baldwin reopens August 10.

Manager Stechhan has not yet gone East. I don't know what new people he is getting, if any, and would suggest that several of the old co. are yet to be had. He ought to take time by the forelock and get them, for he may go far and fare worse.

Mrs. Eliza Pennington sues L. H. Woods for \$20, due her son, a song-and-dance artist, engaged at \$4 a week and then discharged on the road. High salaries will prevail out here, but song-and-dance artists should not all come at once, as our market fluctuates.

Mr. and Mrs. M. B. Curtis are the guests of Mr. and Mrs. Bob Eberle, and enjoy private life so much they will be both to give it up for their trips to Monterey and Santa Cruz.

The Veteran will follow Pavements of Paris at the California, in which Adele Waters will make her first appearance as an acquisition to the California Theatre co.

Lillian Desmond is the new face this week at the Fountain.

Marie Prescott remains in the city.

Masurs. Rankin and Rial have purchased the Coast rights to Pavements of Paris from Al. Haymar.

Magda Irschik returns to America in '86, and will play in English.

The Osborne-Stockwell-Morrison comb. will produce May Blossom in Oakland next August under the direc-

May Blossom in Oakland next August under the direc-tion of Nick Long, who consequently does not go East

at present.

Harry Thompson, a whilom Australian, is now in the

Harry Thompson, a whilom Australian, is now in the city.

John Sherman and R. G. Marsh have associated themselves to produce an entertainment called the Phanosidon on Market street, where they have secured the old St. Ignatius Church property.

Advices from the Colonies state that Williamson's Royal Theatre is doing an excellent business. George Rignold is playing Youth at the Opera House. Alf Lawton and Frank Hussey are running a minstrel show at the Nugget. Clark and Ryman are still with their Red Stocking Minstrels at St. George's Hall.

The San Francisco Dramatic Club will on Thursday,

Red Stocking Minstrels at St. George's Hall.

The San Francisco Dramatic Club will on Thursday, June 25, produce Richelieu, in which Trella Foltz will make her debut as Julie de Mortimer.

Charley Reed's initial appearance at Chicago will not make an instantaneous hit. Our plain comedian is not a one-night artist, but I venture the prediction that before the week is out he will have become a howling favorite.

Gillette's Private Secretary co., appearing 6th at the Baldwin, rents the theatre for two weeks.

Mr. Kelley, through his attorney, Ben Darwin, is trying to plate an injunction upon the production, The Stranglers of Paris, at the Grand, I do not think he will succeed, as Manager Slocum informs me it is played with the full sanction of David Belasco, the author.

The Federalis, Billy Emerson's opposition in the Australian colonies, do not seem to oppose as they should, as Emerson has been turning away more money than he has taken.

as E.merson has been turning away more money than he has taken.

Mrs. Frank Farrell is visiting friends and enjoying the surf at Santa Cruz.

Harry Mainhall will likely become a member of Joseph R. Grismer's co. for the coming season.

Jeffreys Lewis is expected back by the July steamer from Australia

from Australia.

W. O. Wheeler, Dan'l Sully's manager; W. W. Randall and W. H. Gillette are arrivals looked for shortly.

Sam Mott will play his own co. in the interior next

season.
Morris Peyser succeeds Dan McCullough as treasurer at the California. George Field will be assistant.
Owing to the Standard Theatre engagement the
Castleton co. foregoes its contemplated Northern

tour.
Charlotte Little has under consideration a nice offer
to play Barbara Dale next season with the Maubury and
Overton Wages of Sin co.
Helen Standish will Summer in San Francisco.

### BALTIMORE.

BALTIMORE.

Light opera is drawing big houses to the Academy of Music every night, and does not seem to weaken at all in its hold on the public. Last week Perichole was given in excellent shape by the home co., with Jeannie Winston as Piquillo, and Louise Scarle in the title role. Miss Winston has plaved Piquillo ao often here that comment is unnecessary. As Perichole, Louise Searle sang and acted well, though her tipsy song was a little too pronounced. Walter Allen and Arthur Bell as the Viceregent tand the old prisoner were both excellent, and the chorus sang effectively. This week the Washington co. comes here and presents the first part of the week Bohemian Girl and Pirates of Penzance Thursday, Friday and Saturday. In addition to the regular co., George Appleby will appear as Thaddeus and Frederick. Next production, fatinitza.

It is hard to say which would be the more acceptable now—an item or a cool wave.

The baseball fever has gotten an awful grip on the The baseball fever has gotten an awful grip on the people at the Academy, from Manager Fort down, and last week they went out to the Oriole Grounds to play a match ga.ne. To say it was exciting is drawing it mild. I do not wish to cast any reflection on the pitcher, but Sam Fort concluded, after having his foot rubbed down with liniment, that the safest place for the umpire was up on the grand stand behind a wire net. Walter Allen distinguished himself by making a homerun, which demoralized the opposing faction. After four innings the game was decided a draw and bets declared off.

clared off.

Harry Jarrett was in town last week.

It is rumored that Manager J. W. Albaugh will go to

Europe this season, and that Joseph Brooks will manage the Holliday Street Theatre during his absence.

The Mexican Typical Urchestra is billed at Ford's

Opera House for the 6th.

### CINCINNATI.

The Two Orphans was presented during the week ended 17th at Harris' Museum, and in good style. On several evenings the standing-room only sign was called into requisition at an early hour. The best features of the week were Agatha Singleton's Louise and Graham Earle's rendition of the rather ungrateful character of Jacques Frochard The play was admirably staged. This week, The Danites, with Loudon McCormack as Sandy. Fun on the Bristol is underlined for week of th.

Sandy. Fun on the Bristol is underlined for week of 5th.

Manager James H. Miller, of the Newark (O.) Opera House, was in town 24th.

The Mexican National Cavalry Band scored a success at the Highland House last week in a series of their military concerts.

Manager Harris is now complete master of the situation, his museum being the only down-town resort open, and from the excellence of the patronage it is safe to assert he will reap a bonanza during the Summer months. His next season's bookings include Only a Farmer's Daughter, Streets of New York, In the Ranks and some of the most attractive combs. on the road.

Ranks and some of the most attractive combs. on the road.

Abe Erlanger, Jake Rosenthal's "fidus Achates," is in the city in consultation with Manager John Havlin regarding Louise Baife's season in Martha. The clever little soubrette will essay the role in Dayton during the current toonth at the Soldiers' Home Theatre.

Manager William A. Gregg, of the Bella Moore comb. has secured John W. Carroll as press agent for next season, and has also re-engaged George Hanna. Among the other people engaged are John Hazelrigg, Ruth Hawkins, Carrie Daniels and M. Gruendler, the latter as musical director.

John Rettig, scenic artist of Harris' Museum, was married 25th to Miss May Milligan, of this city.

Manager John Havlin returned from his visit to the Metropolis during the week.

Prof. Wilson Mazzoni, at one time a prominent sleight-of-hand performer, died in this city 27th, in his fifty-sixth year.

Smiley Walker, who has been in the city for several weeks, has been temporaaily engaged to do advance work for the Mahn Comic Opera co.

The Zoological Gardens are drawing liberally, and the engagement of Captain Boyton, which closed last week, conspicuously displayed the enterprise of the new management.

From the present outlook there will be no material

agement.

From the present outlook there will be no material change in the business staff of the local theatres.

Mannger Harris is arranging for an increase in the seating capacity of the balcony of Robinson Opera House, and has secured a ten years' leasehold on the theatre in question. His business manager, Milton Gotthold, is one of the most efficient workers in the

profession.

One of the local journals, to which "Gath" (George Aifred Townsend) is a regular contributor, is devoted Aifred Townsend) is a regular contributor, is devoted to a wholesale puffing of that egotistical crank's new play, Cromwell, and predicts all manner of success for it. Well, if the author is as little conversant with things theatrical as his writings, including an occasional dramatic criticism, would seem to indicate, it's a safe tip in

stating that one of brilliant, though erratic, Dr. Landis' performance will not be a "marker" to the success
scored by Cromwell, and that such literary efforts as
The Last of the Family, A Wonderful Book, etc.,
will be eclipsed by the brilliancy of the forthcoming
sensation.

Manager Gabriel will reopen the Vine Street Opera
House about August 15.

#### CHICAGO.

CHICAGO.

None of the managers can brag of the business done last week. With one exception it was light. Hooley's Theatre had a succession of good houses, but even in that resort there was room for more. The second week of A Night Off proved that the piece had greater attractions in it for the Summer theatre-goer than opera, for decidedly the largest audiences of the week assembled to see Daly's co. in this capital comedy. This will be the last week of the engagement, the co. leaving on the 5th for San Francisco, and the admirers of this superb organization of actors will be given an opportunity to see their favorites in one of the past successes and two old English comedies. Dollars and Sense will be played three nights, and She Would and She Wouldn't and The Country Girl will fill in the rest of the week. Regrets that so admirable a co. must leave us is eased by the reflection that it is not forever, and that another season will see them here again to charm and instruct us in the higher walks of theatrical performance. Hawerly's Minstrels, 5th.

The engagement of the Madison Square co. at the Grand, in Sealed Instructions, has been disastrous to the home manager, for the receipts have fallen considerably below the guarantee given Mr. Palmer. The reason of this is hard to imagine, for the play and the co. are both exceptionally fine. It goes to show how uncertain a thing is the public appreciation of things theatrical, and must tend to make our managers acceedingly cautious in making engagements on the strength of a New York endorsement. I have failed to hear of any reason of the failure of Sealed Instructions by any of our managers or critics; but I venture the assertion that its ultra-English tone had much to do with the lack of interest taken. The whole play is excessively English, in character, scene and plot. There was nothing that could be Americanized. The play itaelf is full of excellences that ought to draw crowds; but the spectator could not get over the notion that he was not particularly interested

will be produced by George Morton, who plays a principal part.

The People's had a profitable week with A Wife's Honor. This week Myrtle Ferns. The Lyceum will present the melodrama that Fred. Bock staked his fortune on and lost —The Power of Money.

Grenser's Garden and the Museums are having a fair run of business.

The Chicago Museum management, with a loud flourish of trumpets and the boast of the first production in America, will put on Gilbert and Sullivan's latest opera, The Mikado, this week.

The Bijou Opera co., that has been giving performances here for several months, is not strong in talent, but can give comic opera in a passable way for the price asked.

but can give comic opera in a passable way for the price asked.

As a matter of record, I will give the cast of The Mikado for its original production in this country; but it can hardly be creditable, for, even if the singing is good, the orchestration will not bo Sullivan's, and that means a loss in music that is a serious drawback. The cast will be as follows: The Mikado, F. L. Hartman; Nanki-Pooh, Richard Burton; Ko-Ko, Joseph Herbert; Booh-Bah, Stanley Felch; Pish-Tush, J. A. Allison; Pitti Sing, Lulu Stevens; Yum Yum, Nella Bowers; Peep-Bo, Julie Christin; Katisha, Lottie Cruikshank. The most important event in dramatic circles to occur this week is the opening of McVicker's new theatre. This will take place on Wednesday night, July 1, and great interest is apparent in the mind of the public. That a packed house will greet the enterprising manager is a foregone conclusion, and that those who do attend the opening will be ready to admit that McVicker's is the model theatre of the country is also undoubted. Every aise leads to an exit, and even the gallery gods have cushions to sit on and an ante-room to smoke in between the acts.

McVicker smillingly nods his head when asked if he really means to run a stock co., and says in tones that leave no doubt of his sincerity of purpose: "I will if the

McVicker smilingly nods his head when asked if he really means to run a stock co., and says in tones that leave no doubt of his sincerity of purpose: "I will if the people want one, and they must show that they do by supporting my venture. I can't afford to keep a stock co. for fun, but a fair share of patronage from those who clamor for one will enable me to give it to them."

The opening attraction is True Nobility, a melodrama by John C. Freund. The cast of characters is as follows:

rehearsal.

Bertha Ricci and George Boniface have retired from

Bertha Ricci and George Bonitace have retired from the McCaull Opera co. for a needed rest. Both are en-gaged with the same co, for next season. Amy Gorden, who last Summer played a long and prosperous season at Grenier's Garden in comic opera, will try it again this year, and her season begins on June 29.

### COLORADO.

COLORADO.

DENVER.

Tabor Grand Opera House (Peter McCourt, manager): The audience night of June 22, was cordial in welcoming the return of the bright little star, Aimee. The benefit on Wednesday was the night of the week, and a very nice audience in every respect attended the capital performance of Divorcons. It was Aimee's 300th performance in English of Cyprienne in Sardou's satire on married life. Souvenirs consisting of elegantly printed programmes with Mademoiselle's autograph on satin were given out. Aimee sang some new songs between the first and second acts on this night. The week was productive of very fair results financially. A Cold Day, etc., week of 39th. On 6th Mason Broad's Opera co. of home singers hold the boards. Fred. Warde week of 13th.

Academy of Music (L. H. Phillips, manager): Instead of Leon and Cushman filling in the week the stock co.

presented Solomon Isaacs with Richard P. Crolius, the comedian, in the role of the Hebrew. The cast was as follows: Solomon Isaacs, R. P. Crolius; Gilbert Medland, Walter Adrian; Mathew Thornton, L. H. Phillips; Frederick Sidney, Charles Coons; Walter Wynford, W. R. Belgrave; Joe, Mr. Wilson; Kate Medland, Ada Lawrence; Ada Sidney, Miss Fenton; Laura Sidney, Miss Clark; Master Arthur, Velma Phillips. The piece ran smoothly. Business fair. Beginning 29th, A Dress Rehearsal will hold the boards for three nights. Mrs. Lewis Parker will take the part of AmyFibbs or Cinderella, in place of Cora Silver. Mrs. Parker is a professional.

Rehearsal will hold the boards for three nights. Mrs. Lewis Parker will take the part of Amy Fibbs or Cinderella, in place of Cora Silver. Mrs. Parker is a professional.

Smell Talk: The bill at the Palace is generally of such an ordinary character that I do not go into details in mentioning this place of amusement which is still in very bad repute. Business is fair.—Prof. Wolff brought out some new music for Aimee's engagement. It consisted of selections from some of the popular operas of the day.—Immediately on Donna Madixxa's return from the East, where she has been for a month or so past, W. B. Daniels, her husband, brought the charge of blackmail against her, and the case is now pending in the Superior Court. A temporary injunction was granted to restrain the Donna from making holes in the wall of her building, which is next to Mr. Daniels' mansion on Curtis street. It is stated that she has ordered these holes made for the purpose of observing the goings on in the Daniels residence to the great annoy ance of the gentleman, who is master there. It would take somebody with more experience in such matters than your correspondent, to keep track of the charges and countercharges.—Of the original co. which Mr. Phillips engaged, Lida Cook, Mr. Simmons and W. E. Betts have retired. They are out at the Exposition building with Robert Buck, who is giving Rip Van Winkle. A good crowd was out there Sunday. I here will be no Exposition this year.—Lewis W. Huff, a brother of Minnie Huff, the songstress, left for Kansas City, 24th.—The title of Aimee's new play is Miss and Mrs. It will be produced next season. Her last appearance in public this season was at Des Moines night of 30th. She embarks for Europe on July 9.—Josephine Beemer, a local elocutionist of note has gone East.—Homer D.Cope gave a recitation on Damon and Pythias at the Academy on Monday night. The stock co. attended the Tabor. Solomon Isaacs was not produced until Tuesday.—The operas to be produced at the Tabor week of 6th are Pinafore and Chimes of Nor

### CONNECTICUT.

CONNECTICUT.

NEW HAVEN.

The Madison Squard Theatre co. advertises to play The Russian Honeymoon at Carll's Opera House, 3d and 4th. This is the company's first stop after leaving New York. From the appearance of things theatrical I am a little fearful that the engagement will not be profitable.

Maude Granger, at the Museum, drew good-sized audiences to see her impersonation of the Creole, albeit the weather was distressingly warm. On Friday evening she did Camille, assisted by George Learock as Armand. Both deserve not a little credit for their work. This week The Hoop of Gold co. makes a first appearance in any museum.

Items: Maude Granger's season closed Saturday night, and she will rest for the Summer. She is well satisfied with the results of a season of hard work.—George Learock will not present his new play, Britty, at Albany, as stated in last week's Mirror. Such was his original intention, made impossible to carry out owing to the opera house in that city undergoing repairs. Britty is a fouract comedy-drama which the author believes to contain much merit.—The Buffalo Bill Wild West makes its appearance here, 1st, and remains for two days.—J. P. Phillips, the well-known elocutionist, has just made an engagement with Summer Tourists Musical and Comedy co. Mr. Phillips is a rising and talented young man who, by consciencious work, is acquiring a position of creditable eminence in his art.—"Next season," said Manager Bunnell to me, "I shall book only first class cos. such as Stranglers of Paris and Michael Strogoff combs. and shall not confine myself to museum prices should the attraction be of sufficient excellence to warrant a rise."—I am informed that The Wilbur Opera co. is doing very poorly at Meriden, so at least says Mrs. Delevan, who is interested financially in the Summer opera acheme there.

Fully 10,000 people enjoyed the noveity of opera under canvass. The Wilbur Comic Opera co, sang for the first time in their handsome pavilion. Everything bright and new. The stage and scenery is a perfect success, with its border and foot lights. The pavilion is oblong, furnished on three sides with rows of seats twelve deep. In the centre there are 300 chairs. The dressing-rooms are pleasant and are fully equipped. The whole is brilliantly illuminated with electric lights. The co. sang Giroffe-Giroffa, June 22 and 23; The Mascotte, 24th; Little Duke, 25th; Olivette, 26th; The Mascotte, 24th; Little Duke, 25th; Olivette, 26th; The Mascotte, 24th; Little Duke, 25th; Olivette, 26th; The Mascotte, 27th, and The Little Duke for matinee. The operas were loudly applauded. Susie Kirwin and her support received repeated encores each evening.

Item: As Susie Kirwin, the prima donna of the Wilbur opera co., requires rest, a Miss Meredith came here to sing her roles. She sang on Monday night, and next morning by letter informed Mr. Wilbur she would not sing under canvas, as her voice and reputation would be impaired. Later in the day Mr. Wilbur received another letter stating she would sing on Tuesday night if he would pay her \$50 for the night. If not, she would leave by the 7 P.M. train. Mr. Wilbur was not giving fifties. He telgraphed to Miss Kirwin to come, which she did, and to the delight of the audience sang on Wednesday night. Miss Knowlton, of the co., sang the role on Tuesday night, and Miss Meredith, seeing her services were not estimated at her figures, left town.

### DAKOTA.

FARGO.

The Barlow-Wilson Minstrels re-appeared, 16th, to a large and well pleased audience. Baird's Minstrels, 18th, to a small house. The performance was good. Prindle's Pleasure Party, 4th.

Item: William O'Neal has informed your correspondent that be will expend some \$5000 in improving the Opera House, extending it North and South sixty feet, and completely overhauling it.

### DISTRICT OF COLUMBIA.

WASHINGTON.
Albaugh's Opera House (John W. Albaugh, manager):
The Bohemian Girl drew good houses last week. There
were several large theatre parties. Jeannie Winston in
La Perichole this week. Mary Beebe in Billee Taylor

next week.

Ford's Opera House (John T. Ford, manager): The
California Minstrels did only a fair business last week.
Mexican Typical Orchestra early next month; date not
appounced.

California Minstrels did only a fair business last week. Mexican Typical Orchestra early next month; date not announced.

Items: Buffalo Bill's Wild West drew crowds to Athletic Park June 22, 23, 24. Since that time Indian war whoops and reckless lassoing is the daily and nightly amusement of the average boy.—W. H. McDonald and Marie Stone left the city early last week after a visit of several days.—R. S. Downing is said to be rusticating on his farm and getting up a becoming shade of tan for Hank Monk.—Walter Deanis, Julia Wheeler and other professionals are at home.—Charles B. Hanford is looking very happy just now. Tuesday evening he is to wed a charming young lady—Miss Mariella Bear. The happy pair will visit New York, Niagara, Watkins Glen and other places of interest, and will be gone some four months or so. Mr. Hanford is a handsome, talented young man, and his many friends in this city wish him much happiness and continued success in his profession.—Mme. Bertha Ravene, who sang at Abner's Summer Garden two years ago, and has for some time been teaching music in this city, was to have been married last Wednesday to Dr. Emil Bessels, but was taken suddenly ill and died that day. The funeral took place on Friday.

ILLINOIS.

### ILLINOIS.

The season just closed has been, in a financial way, below that of former seasons. The causes for this falling off I attribute largely to the dull times, which compelled our factories to reduce their working force. The roller-rink craze may have caused some falling off. The season opened Sept. 2, with Denman Thompson. Thirty-eight companies have given eighty performances. Manager Jones has given our amusement-loving citizens the best of attractions, and, with one or two exceptions, the companies have had good business. Among them I may mention Denman Thompson, Margaret Mather, W. J. Florence, Silver King, Salsbury Troubadours, Louis Aldrich, J. T. Raymond and N. C. Goodwin. The fashionable event of the season was Fedora, which was played to over \$800 house. Bartley Campbell's Siberia co. was a favorite and drew good houses. The prospect for the coming season has a brighter look. Crops are looking well and our factories are all running on full time.

Your correspondent takes this opportunity of thanking Manager Jones and his assistant, Mr. Field, for their many courtesies during the season.

PEORIA.

Standard Theatre (W. T. Merriduth, manager) Ethel

PEORIA.

Standard Theatre (W. T. Merridith, manager) Ethel Tucker, supported by a good co., gave a series of plays such as Fanchon. Sea of Ice, etc., week of 22d, appear at two performances at the Standard — Manager Items: Miss Tucker was indisposed and unable to Wiley has booked Michael Strogoff and The Shadows of

a Great (ity for next season at the Grand.—Mr. Wiley his secured the management of the Grand for five years. I his will be cheerful news to all those that have had uealings with him the past season. The day Haverley's Minstrels were here, Mr. Wiley led the band in the street parade. This position he filled for two seasons for the Mastodons.—Harrison and Burkley, the Adelphi favorites, are playing a Summer engagement at San Antonio, Texas, the latter gentleman sent a very interesting letter about that country to one of our local papers.

#### INDIANA.

INDIANA.

INDIANAPOLIS.

Kersands' Colored Minstrels ran entire week at the Grand, and had an average good business. The programme embraced no new feature, but what was done was tolerably well done. There is no use talking about a negro being real funny. We frequently see them comical and witty, but a colored minstrel trying to do a black-face can never put into it the zest that a white man can. To be natural on the stage is good acting, and colored minstrels in black-face work are seldom actors. Kersands: "My mouth is my fortune, sir," he said. For week of 29th the trained dogs and educated ponies under the Morris Manaagement. Following this week the house will be closed and the time occupied brinternal repairs and improvements. The double rows of side sofas will be made fashion boxes and the first floor setting arrangement improved.

side sofas will be made fashion boxes and the first floor seating arrangment improved.

The Museum has had a fair week with the Two Married Men co. The theme is aptly elaborated by the knockabouts on the stage. For week of 29th the baby show will fill the house with babies, bottles and buggies, mothers, money and milk. An additional first-floor room has been added to the curio-hall and the ventilation thereby improved. 'Twas a consummation devout-

room has been added to the curio-hail and the ventulation thereby improved. Twas a consummation devoutily to be wished.

The Zoo has had a bad week. Even the Lilly Hall calf-show failed to draw. People care not to go to such shows when by looking in the hosiery windows of dry goods stores better forms may be seen. For week of 27th they announce the Gibbon's and Doyle team, Noon and Noon, Rose Beaumont. Tom English, Hughes and Vidocq, Madeline Dale, J. C. Murphy and N. B. Shimer.

Nidocq. Stateme Date, J. C. surphy and N. B. Shimer.

Elbow Shots: Bob Emmet advertised for the Museum had a small "scrap" with the manager of Kersands' Minstrels during the parade of the latter. Mr. Manager was fined.—The Mozzaro Heine co. composed of locals, show in Danville, Ind., this week.—The Oberly benefit promises to be a success at English's.—Joe Gordon, of the Grand, accompanied the local militia to Philadelphia.—The Nicholas sisters are at home.—Sackett has secured the Chinese babies for his show.

FORT WAYNE.

The Hollywood Opera co. played a three nights' engagement, opening June 25, and drew fair houses.

The co. closes a very successful season here. Some of the members go to Indianapolis, and the rest leave for their homes in the East. This also closes the season for behavior.

their homes in the East. I first also closes the season to the house.

Remarks: F. J. Healy has resigned his position as city editor of the Gazette. He came here a few years ago and at once established a reputation as a well-informed dramatic critic. He made the dramatic part of his paper a feature, and the friends of the drama wish him well in whatever fields he may see fit to seek.—The state Saengerfest just closed was successful from a musical point of view, but financially it was a failure.—A judgment of \$2.500 has been rendered against the Masonic Temple in favor of J. H. Bass for material furnished for the building.

### IOWA.

KEOKUK.

Keokuk Opera House: The Silver King, June 25, to a large and appreciative audience. Mr. Brien as Wilford Denver and Helen Blythe as Nellie received a large share of the applause. They were called before the curtain several times. Co. good throughout.

Gibbon Opera House (L. M. Boyer, manager); The Acme Dramatic co., headed by Maud Howe and J. B. Negratto, opened this place of amusement 2d to a large audience. Support fair. Panic prices—ten and twenty cents.

audience. Support fair. Panic prices—ten and twenty cents.

Grand Opera House (W. W. Moore, manager): The Sherwood Piano Recitals, 18th, 19th and 20th, with two matinees, were fairly patronized. Regular season at this house closed with Aimee 20th.

Foster's Opera House (William Foster, manager): Frank E. Aiken and Genevieve Rogers began a week's engagement 22d, presenting a change of bill nightly, and despite the warm weather a good business was done. Ten, twenty and thirty cents.

Dime Museum: Now in its third week. Good entertainment.

Lewis Opera House: This house has been invaded during the week ending June 20 by a gang of play pirates, styling themselves the Buchanan Comedy co. During the week no less than three stolen plays were presented—Robson and Crane's Our Bachelors, Aldrich's My Partner, and Bartley Campbell's Fate. The co., outside of Miss Rober, the leading lady, was very bad.

Arena: Burr Robbins' Circus, 13th, to good business.

bad. Arena: Burr Robbins' Circus, 13th, to good business. Fair performance.—Sells Brothers', 4th.

Fair performance.—Sells Brothers . 4th.

CLINTON.

Music Hall (Tate and Fluke, managers): Bennie
Lee's Lilliputians June 25. to \$35. Their parents travel
with them and they are not entirely neglected. They
displayed quite a little talent for children.

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displayed quite a little talent for children.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager):
Notwithstanding the excessive heat of past week, audiences of moderately fair proportions greeted the three performances given by the Silver King co. June 26 and 27. The co. is one of good average strength and gave the well-knowin play in a satisfactory mancer, though not as brilliantly as given here on previous occasions. The best work is done by Lawrence Hanley whose performance of the Spider was equal, if not superior, to any previous presentation of that character here. Willie Royston essayed the part of Coombes with a fair degree of success. J. F. Brien in the title role seemed not sufficiently familiar with the part, while the Nellie Denver of Helen Blythe was a very tame effort indeed. This actress is certainly capable of much better work. The season at this house closed practically three or four weeks ago, but as Manager Washburn found an opportunity of securing The Silver King co, for a couple of nights while account to San Francisco be concluded. tunity of securing The Silver King co. for a couple of nights, while en route to San Francisco, he concluded to reopen the house temporarily. A number of improvements are contemplated to the interior of the house, so that it is unlikely we shall have anything more in the theatrical line until the opening of the next season.

MARSHALLTOWN.

more in the theatrical line until the opening of the next season.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): About the most unpleasant duty of a member of the press is the writing up of an amateur performance by local talent. To do justice to his paper, present things as they are, and give no very serious offence to the players, passeth mere man's ability. Some few days ago our people were treated (?) to a presentation of lingomar at the hands of very amateur amateurs. Mary Cope came up from Des Moines, and securing a cast from home talent, appeared as Parthenia. She brought Mr. West alous for the component part of lingomar. Such parts as Parthenia and lingomar are worthy the talent of a Forrest and a Cushman. What, then, must they be in the hands of amateurs, with a surrounding cast incompetent even to take or give the cues? You answer the question and my criticism is written. Receipts were just sufficient to cover expenses.

Arena: Burr Robbins' Circus, which has been travelling around in this State accompanied by heavy storms, struck this point on June 20, bringing a storm along. The storm was kept under subjection till after the day performance, at which a fair audience was present and enjoyed the show. This is in fact a worthy tent-show in every and all its departments and particulars. Early in the evening they let loose the storm, and you just bet it "whooped it up," and so successfully that it prevented the giving of the evening's show.

Items: Fred. Aymar, the press agent and principal jester, took your correspondent back into the dressing-room, where he met nearly all the people, among them Sam McFlinn, second clown, and his wife, Mile. Ida, who does the great slide for life by her teeth. Aymar reports the fact of his wife having presented him with a daughter apout two months ago. Fred. is correspondingly happy.—Just after the afternoon performance, Harry McFlinn and Ruby Shropshire were married. The bride is a concert artiste, and was formerly with Alice Oates. The groom is a ticket-selle

SIOUX CITY.

Academy of Music (W. H. Grady, manager): Jay
Simms' Comedy co., one week, opening June 22, in
French Spy, followed by Over the Hills to the PoorHouse, Little Detective and Queen's Evidence. Packed
houses.

### KANSAS.

Price's Opera House (Will Campbell, manager):
June 25. Grace Hawthorne, supported by William F.
Cutton, gave the New Camille to a small audience, the
weather being very warm, and our opera house anything
but a Summer garden. Those who were there were not

only astonished, but also charmed, by the wonderfully effective acting of Miss Hawthorne. She is very strong indeed in her acting, and also pleases the eye with her toilettes. Friday, East Lynne was given at a matinee to a good-sized audience of ladies and children, and in the evening Miss Hawthorne achieved a great success as Queena, rousing the audience to enthusiasm. Grace Hezlep King and Bertie Willis were pleasant and enjoyable in the support. The costuming of the gentlemen was simply wretched, Count De Varville, in Camille, coming to the ball in a Prince Albert coat, and the amount of watchchain displayed by the males in the dress-suits was rather bewildering.

LAWRENCE.

Arena: Barnum pitched tents here, 26th. Evidently the peoply of Lawrence and vicinity waited for the great and only Barnum, for although people cry "hard times," and an attraction of somewhat similar character had already appeared here, the performances were patronized by larke crowds.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager):
June so the Edwin Barbour Dramatic co. closed its
series of excellent performances with Lost in London
and Father and Son. This comb has made an excellent impression here, and will always be welcome. Week
of 20th, Harry Webber, in Nip and Tuck and a round of
other popular plays. Panic prices.

WICHITA

WICHITA.
Turner's Opera House (J. A. Simons, manager): The Cold Day co, had a crowded house June 18 and 19, and the performance was highly entertaining of the kind. Lydia Yeamans, Frank Wills and Biliy Welch are the shining lights. The stock co, produced The Octoroon soth and Ticket-of-Leave Man 22d and 23d, before fair houses.

houses.

Bijou Theatre (Chambers and Rosenberger, manager):
Hazel Kirke, June 18: East Lynne, 19th and 20th, and
Caste, 24th and 25th, by the stock co. to satisfactory

Caste, 24th and 25th, by the stock co. to satisfactory business.

Items: Manager Simons' youngest child died June 24 and was buried the next day.—The Bijou co. visited Anthony, Kas., 23d and 23d and report good business. The Cold Day co. was brought down here by L. M. Crawford, of Topeka.

Review: The season just passed has been fairly successful financially; but the attractions that have visited us were not of the best. T. W. Keene drew the most money, and W. E. Sheridan gave the best satisfaction in the tragic line. So I Smith Russell, Fay Templeton, Lizzie Evans, Lizzie May Ulmer. Clayburgh's Creole. Hoop of Gold, and the Barlow-Wilson Minstrels all gave good satisfactian and left with money on the right side of the balance-sheet. Great things are expected of the new manager, L. M. Crawford, who takes charge of the house August 17.

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): June 24, Harry Webber and co. presented Nip and Tuck in fine shape to a large and fashionable audience. PARSONS.

Tuck in fine shape to a large and fashionable audience. PARSONS.

The society event of last week was the marriage of our genial manager, Mr. Lot L. Baird, and Miss Fanny Wickersham, two of the ornaments of Parsons society.

NEWTON.

Masonic Music Hall (C. A. Swenson, manager): The Welch-Rice-Wills Comedy co., in A Cold Day When We Get Left, 23d, The actors are exactly suited to the play, and the play was evidently written to make people laugh. L. M. Crawford, of Topeka, is playing the Cold Day through Kansas. He'll come out way ahead if his other stands prove as lucrative as Newton.

MAINE.

PORTLAND.

Theatre (Frank Curtis, manager): Bennett and Moulton's Opera co. have given eight performances, and the week's (22d to 27th) engagement has been satisfactory, although hardly as good as was expected with 50,000 strangers in town a' the National encampment of the G. A. R. The weather has been warm and the outside attractions free and numerous, which no doubt accounts for the disappointment. Thr. co. has improved since its engagement here in March, and the repertoire has been extended. The Mascotte, Billee Taylor, Chimes of Normandy, Pirates, Girofle-Girofla and Patience, with a Pinafore matinee, were all well sung and finely contumed, and the comedy was free from 'chestnuts.' Bessie Fairbaira, in the principal roles, was most satisfactory. Her Phœbe in Billee Taylor was her best performance. Mamie Upton repeated her former success here. Her musical and dramatic abilities and her modest and ladylike manners will do much for her future success in opera. Her charming performance of Germaine in the Chimes is certainly artistic and graceful. Steve Corey's Pirate King was a great surprise, and his assumption was decidedly clever, while his singing won several encores. Ben Lodge is no "chestnut." and the comedy parts that fell into his hands were well doae, especially his Sergenant in the Pirates, while Ed. Smith as the Major-General, and as Eliza in Billee Taylor was laugnable. We have thoroughly enjoyed these operas, and Manager Baker is to be congratulated for the elever co. he has seen fit to re-engage for next season. The co closes in Bangor this week, and starts out on the road again in September. My thanks are due the manager for his cordiality, and to the co. as well. They are all good fellows. They all swear by The Mirror.

BANGOR.
Opera House (Frank A. Owen, manager): Bennett and Moulton's Opera co. opened a week's engagement June 29. Fine house. Close season here. Barnum, 3d.

### MASSACHUSETTS.

Barnum showed to large crowds June 24. The street parade denoted solidity and wealth, but was not as glittering and brilliant as in former years. The menagerie was the largest and finest ever seen here. The ring performance was a very disappointing feature, and the fifty cents extra for reserved seats was an extortion.

Items: Music Hall has been closed for several weeks. I may be able to see Manager Rock and get a little news in regard to the plans for re-modelling.—The Globe Theatre Orchestra of Boston assisted at the dedication of St. Joseph's Catholic Church last Sunday.—Walter E. Perkins has closed his dime museum in Omaha, and is in Gotham. He will return to his home in Biddeford, Me. next week.—Harry Pike, whose pleasant face graces the box-office at Music Hall is very ill and is not expected to live.—Heury Keating with the Boston Museum co. last season has just refused a very flattering offer from Sol Smith Russell, as he is engaged with the Museum co. for next season.

LOWEL!.

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LOWEL'.

People's Theatre (H. E., Webster, proprietor): Corinne had a very large house June 20, and will undoubtedly do a heavy week's business, as she changes the bill nightly. When James Sturges made his appearance the performance had to stop. Such a welcome I have never seen given to any performer in this city. The De Forrest Burlesque co. next week.

Item: Maude Forrester in Bades in the Wood, 3d and 4th, at Music Hall, after which the hall will be thoroughly overhauled, re-opening in September.

NORTHAMPTON.

The season at the Opera House has been fairly good. The season opened Sept. 16 with Muggs' Landing. Forty-one cos. have given eighty-seven performances. One co. played two weeks, one nine nights, four three nights and three two nights. Two co. have played return engagements. The Akerstrom co., which closed the season, did the best business. Low prices.

Items: F. F. Holland and Mr. and Mrs. Edwin Varney, of the Akerstrom co., were in town Monday.

### MICHIGAN.

MICHIGAN.

DETROIT.

Princess Theatre (Charles A. Shaw, manager): The seating capacity of this cosy Summer theatre was tested to its utmost on 24th and 25th, with Theodore Thomas' orchestra as the attraction. The receipts of the two nights aggregated nearly \$3,000. With musical organizations, the motley crowd stand a pretty good show of hearing a large proportion of the programmes outside the structure, as the walls are not compact enough to keep the sounds within. On the evenings of the Thomas Concerts your correspondent averaged the number of outside listeners to at least sop eople. Of course this thing cannot be helped as the Rink building is on the ground floor and besides needing a great deal of ventilation is composed of light material. Manager Shaw was approached by the authorities for not having exits enough, and very promptly made the necessary improvements. He has also caused perpetual fans to be placed in the building for a rore thorough ventilation and will see that everything is kept in apple-pie order. As for keeping the crowds away from the outside he is powerless, but after the novelty of the new theatre wears off these nuisances will doubtless become thinner. The Carrington Opera co. will indulge in comic operatic warblings on July I and continue for a season of several weeks.

White's Grand Theatre (Charles O. White, manager): The popular proprietor and manager of this theatre is at present in New York, and the immense building looks gloomy enough, compared with its aspect during the busy season, when the large crowds file out of its doors twice a day. We are satisfied that Charley is making first-class bookings for the near future, and will anxiously watch for his return with arms laden with contracts. With the departure of Treasurer H. A. Foster for Erie, Pa., the straightforward, honest and gentlemanly Edward Salter is installed in the box-office wherein he will undoubtedly show his ability to keep the accounts and counts fully up to the standard, which means correct with a "K."

Squibs: Co

open it to the public. Some of the best changes he has made are the enlarging of the stage and creating a gallery out of the second floor. In making these improvements it will become necessary to use all the remainder of the building for museum purposes, which the Colonel proposes to do.—Charles E. Blanchett et al., proprietors of the Manhattan resort here, blaced a large tent on their grounds and will run a museum and stage performance therein during the Summer season. The dismal weather of the past few weeks has made Charley frown not a little, but at the present writing he is wearing a most pleasing phiz.—Fred Whitney has returned from Chicago, where he has been watching the fortunes and misfortunes of the steamer Saginaw in which he has a interest. Three amusement structures, Whitney's, the Detroit Opera House and the Detroit Museum, stand ready for the executioner, and it is indeed a puzzle to all which will go first. The Detroit, possibly, may escape the fearful slaughter.

JACKSON.

JACKSON.

Theodore Thomas' orchestra at Assembly Hall June 2s to \$933. Travernier Dramatic co., with T. C. Egbert and Ida Van Cortland as principals, opened 22d for a two weeks' engagement at the Opera House. The Danies, Led Astray, Under the Gaslight and Mighty Dollar were some of the bills given last week. Business opened good.

Music Hall (Thayer and Page, managers): McGib-

Music Hall (Thayer and rage, managers, and procession one of the men to fair crowds. During the procession one of the men (Chester R. Steele) while trying to ascend the large chariot while it was in motion slippedand fell under the wheels and was instantly killed.—W. W. Cole's Great Show gave two excellent performances 24th, to a big jam. During the performance in Lapeer, 23d, the large elephant, Samson, became unmanageable and proceeded to tear up the seats, etc. The principal damage done was to a lady who had a leg broken during the stampede. This was settled by Mr. Cole paying \$1,200.

pede. This was settled by Mr. Cole paying \$1,200. IONIA.

Arena: Forepaugh's Circus drew 3,500 people June 26—a big turnout for this Michigan town.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): Theodore Thomas' Orchestra, June 23, was greeted by a packed house. Large delegation was present from Gay City, Flint and other neighboring towns, and the audience was probably the most fashionable ever gathered in this house. Receipts, \$1,500.

Arena: Forepaugh's Circus, 24th. Good show to a crowded tent.

MANISTEE.

crowded tent.

MANISTEE.

Scandinavian Opera House (P. J. Miller, manager):
Last week, John Dillon entertained a moderately
full house in States Attorney. Mr. Dillon's acting
needs no comment from me. Together with a rather
good support, the house was kept in a continuous uproar. Mr. Dillon was called before the curtain several
times. This co. closes season on 4th, and report, as did
John T. Raymond, a good business, except in Michigan.

John T. Raymond, a good business, except in samengan.

Arena: June so was signalized as the greatest circus day ever known in Manistee. Early in the day excursions arrived from all parts of the surrounding country within a radius of fifty miles, and in the afternoon the canvas of Forepaugh's Circus was crowded. The hippodrome races were new and elicited great applause, but with the exception of these and the trained elephant performance, there was little to warrant the great expectations of the circus going public. The shortness of the programme, and a very noticeable drag in bringing on the acts could be well remedied. Mr. Forepaugh reports business very dull so far this season.

GRAND RAPIDS.

GRAND RAPIDS.

Redmond's Grand (William H. Powers, mai Owen Fawcett, supported by John A. Lane and co., appeared to poor business June 24 and 25.

Putnam, 3d and 4th.

### MINNESOTA

MINNEAPOLIS.

MINNESOTA.

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MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): I had got all ready to chronicle the closing of this house for the season of 1884 5, and to expatiate on the large and excellent bookings for next sesson; but the arrival of Haverly's Minstrels for a brief engagement set my plans awy. The co., which opened June 22, is undoubtedly a remarkable one. It has the best singers, the best dancers and the best contortionists and tumbiers in the Cragg Family that have appeared here this season. As a whole, the organization stands at the head of the minstrel line, and deserved the generous patronage it received. This was the last attraction, and whatever may come in the few weeks between now and September will be "Summer snaps."

Aleazar Opera House: I don't know how to explain the management of this new house any better than the average Minneapolitan knows how to pronounce the name that its new managers have given it. Mr. Palmer, hailing from the Kast, is ausponed to be the responsible party in the management. The house is a reconstructed roller-rink, built upon leased ground and owned by parties here. Mr. Palmer is assisted by Man Figman, who is invaluable to him in the way of stage management, etc. We have had, since the house was vecated by the Thomas concert audiences, a marvellous change in the interior, and sow what was a bare-walled roller-rink is quite a pretty Summer theatre. The Grau Opera co. was the opening attraction, and has played for two weeks continuously. Business has ranged from crowded houses at first, all the way through good, had and indifferent; but on the whole has averaged about fair. Many changes have been made in the bill, and we have had, in rapid succession, Olivette, Maccotte, Pinafore, Chimes of Normandy, The Queen's Lace Handker-rehief and some that escape my memory; and in many of them the lines and music escaped the memory of the artistes with equal facility. Max Figman, Alice Hoemer, Helene Cooper, Charles Haywood and Annie Barrett are the brilliant lights

ever, there are many fine attractions booked and a considerable amount of good time left open purposely.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): The Wallack Theatre co. June 22 and 33, presented Victor Durand to fair houses. The co. is an excellent one, and gave a smooth and pleasing performance. Newton Gotthold played the title role with that neatness and finish that evidences the sterling good actor, and he was greatly applauded. Louise Dillon played the role of Ruth in a very pleasing and attractive manner. Some vears ago Miss Dillon was quite a favorite with the St. Paul public. Sadie Bigelow very creditably sustained the part of Mrs. Dudley. Miss Bigelow always strives to give a neat and attractive impersonation of the characters she assumes. Gracie Wilson was acceptable in the role of Violet. Charles Wheatleigh (an old favorite) as John Vaughn, J. T. Sullivan as Mersac and Rowland Buckstone as the Italian, finely sustained their roles. W. H. Denny met with great favor in the part of the English dude, Tubbs. S. C. Dubois managed the stage and appointments in a very creditable manner. The High School entertainment, 24th, packed the house to the doors, and was a very creditable and enjoyable affair. Haverly's Minstrels, 35th, 36th, 27th and matinee, crow'ed the house to its utmost capacity at each performance. This is the finest minstrel co, that has ever visited St. Paul. The specialities are new and annique, the olio exceleint. The Cragg Family is a great feature. Their wonderful feats drew forth unbounded applause. In fact, we never saw a St. Paul audience so demonstrative in applause. Grau's English Opera co. week of agoth.

Items: Monday night Louise Dillon met with a painful secietar in her fall at the close of the second act of

demonstrative in applause. Grau's English Opera co. week of 30th.

Items: Monday night Louise Dillon met with a painful accident in her fail at the close of the second act of Victor Durand. She dislocated her right arm. After the surgeon had replaced it—a very painful operation—the little heroine went through the performance without further delay.—Manager T. E. Wright, of Haverly's Minstrels, is a very courteous and pleasant gentleman to meet.

WINONA.

June 16, Thomas' Orchestra, assisted by Madame Fursch-Madi, W. J. Winch and Max Heinrich, drew one of the finest audiences ever assembled in this city. Programme rather heavy. Philharmonic Hall, 23d, Escaped from Slavery co. Déserving of special mention were the acting of Mrs. E. E. Bentley, the specialties of Billy Speed and the fine tenor singing of E. E. Bentley. Clara Louise Kellogg, 7th; Barlow-Wilson Minstrels.

Minstrels.

STILLWATER.

Grand Opera House (E. W. Durant, manager):
Haverly's European Minstrels to a full house June 20.
Excelient satisfaction. Especial praise is due the
Quaker City Quartette, composed of Messrs. Laird, Ernest, Hanson and Graham, whose singing and imitations carried the house by storm. The Drill of the
Black Watch Regiment, as arranged by the Gorham
Brothers, was very fine and elicited rounds of applause.
But the most wonderful performance ever seen by a
Stillwater audience were the remarkable feats of the
Cragg Family. They certainly stand at the head of the

acrobatic fraternity. Wallack's Victor Durand co., 24th, to a small house. The co. is very fine. Newton Gotthold, as Victor Durand; J. T. Sul.ivan, as the Baron de Mersac; Charles Wheatleigh, as John Vaughn, and W. H. Denny, as Septimus Tubbs, played their parts true to life, while Louise Dillon looked as sweet and acted as naturally as in her former visits. She is a favorite here. The rest of the co. did well.

#### MONTANA.

MONTANA.

Ming's Opera House (John Maguire, manager): The Barlow-Wilson Minstrels opened June 24, to a very large house. George Wilson is inimitable in his Budget of Nonsense, and kept the audience in a continuous roar of laughter. Two more performances here, appearing afterwards at Deer Lodge and Anoconda, one night each, and Butte one week opening asd.

John Maguire is here busily engaged in looking after his interests. Peck's Bad Boy co. is booked for week after next.

Butte's New Opera House is promised to be realy for its initial performance next month. It will be a cosylittle house, with all the modern improvements. Fred Warde and co. are in Butte at present playing to large houses.

#### NEW JERSEY. IERSEY CITY.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): A large and highly respectable andience attended the complimentary benefit performance tendered jointly to Harry M. Hyams, business manager of the house, and Harry A. Fisher, of Harrigan's co., June 20. The entertainment was given by Mr. Harrigan and his co., assisted by some local volunteers in sketches, duetts, character readings and the second act of The Major, enlivened by Dave Braham's orchestre, which played selections from many of Mr. Harrigan's pieces. Messrs. Fisher, Harrigan, Wild and Bradley received quite an ovation as they each appeared, and responded pleasantly. The other beneficiary, Mr. Hyams, received his friends as they entered the lobby with a beaming countenance and a smile that was suggestive of bilissful anticipations in the direction of the box-office. Messrs. Hyams and Fisher have every reason to feel flattered by the large and enthusiastic attendance, and their friends astissfed with the excellence of the performance. It is rumored that Lillian Spencer will open the next season here first week in September.

Washburn's: Baflato Bill floated in on the cold wave, 20th, and was seen by a pretty good andience, most of whom, however, were in the direction of the firmament. This abode of enthusiasm and peanuts fairly revelled in the vigorous and energetic effort of George Mordaunt, in the title role, to reward virtue with pistol and buvia. He was ably seconded by Ed. Murphy, Miss Richardson, Liszie Davis and a fair co., the whole under the management of W. J. Shea. The Buffalo holds the fortress all week and will be succeeded, perhaps, by a variety show, although this is not definitely certiled on. Mrs. Washburn is holding this house well in Sand during her husband's absence, and is to all appearances making a fair margin over expenses.

Items: Quite a number of theatrical people are now living in Jersey City—some from motives of economy, probably, and others on account of its quistness. Hermit of the cast was very fine

### NEW YORK.

NEW YORK.

ALBANY.

Museum (Jacobs and Proctor, managers): A coadvertised as the Alice Oates Burlesque co., and billing the festive Alice as the star of the organisation, has been giving a version of Robin Hood for the past week, but mans the star. Inquiry failed to discover the presence of Miss Oates in the city during the management, and appearances indicate the fact that the cot is sailing under false colors. The entertainment was somewhat loud in character and drew only fair business. This engagement closed the essaon at the Museum. Hudson Avenue Pavilion (Jacobs and Proctor, managers): The Semon comb. did a very good business has week, and gave a decidedly interesting performance. Bubbles will be the attraction this weak.

Arena: Van Amburgh's Circus will occupy the circus lot on Monday and Tuesday of the present week.

BUFFALO:

Last week was barren, the only attraction offered being at the Museum, where the Harris Opers co, were giving the Mascotte, Patience and Ohveste. The afternoon bouses were fair and the evening large.

The present week offers much more amusement. Monday and Tuesday Thomas Orchestra and a chorus of 750 voices give concerts a the armory building. Though the weather is very warm, the attendance will be large. Cole's Circus will gather quarters on the Ferry Street Grounds Monday and Tuesday.

The Helman Opers co. are to be seen at the Court Street Theatre in light operas, and at the Museum the Ali-Star Dramatic co. begin the week with Moths and finish it with A Night in Rome.

At the Academy of Music next Wedseeday a benefit is tendered to Mrs. E. T. Goodrich, the widow of the late actor. His favorite piece, Grizzly Adams, is the bill, with Charles S. Hager in the title role.

The regulation Fourth of July snap, Under the Gaslight, is announced.

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The regulation Fourth of July snap, Under the Gaplight, is assounced.

HARLEM.

Pavilion (W. C. Cameron, manager): Manager W. C. Cameron's comedy, A Night of Terror, was preduced on Monday night to a house packed to the doors. Brilliants made up the test of this sew selfs, which proved to be a rather clever bit of work. Cameron made a hit in the character of Benjamin Grub. The plot springs out of an assumed "stiff," which eventually turns out to be nothing but a ventriloquial pupper, and is finally lost sight of it as labyrinth of interminable by-play. Jerome Edwards and Tierney and Ella Jerome ably seconded Mr. Cameron in carrying the Terror. The comedy was preceded by an olio in which the following took part: The Jeromes, in sketches; Billy Carter, banjoist; Tierney and Wayne, burst-cork conecisions; Walton and Edwards, freats of nature, and Valjean, equilibriest. Next week, Murphy, Mack, Shannon and Emerson.

Items: The probationary three weeks' lease of the Mt. Morris by W. E. Howard has made that gentleman's wallet considerably less plethoric. It has, however, imbued him with a keeper and more circumspect sense of judgment. The combined attendance of the twenty-one performances given here would not have sent the "standing-room" transparency out to the doors. On one occasion, by actual count, the house contained but seventeen paying auditors.—Belleview Park now regularly given sacred concerts on Sunday of an advanced musical standard. The attendance is large.—The report comes from an authentic source that in the game of baseball between Dan! Sully's and Frask McNish's nines at the Polo Grounds last Monday, ambulances were kept in transit between the dismond field and St. Vincent's Hospital, also that a contingent reserve of five unprise was on the spot.

Griswold Opera House (Jacobs and Proctor, managers): The Dors Wiley Opera co. concluded a two weeks' engagement June sy, and closed the season at this hous

Among the attractions were Augustic Divided of the Night Off, which is acknowledged to be normance given in Troy during the season Boston Ideala, Redmund Barry co., Cherry Boston Ideala, Redmund Barry co., Latter lady was one of the few first-clean and ited Troy during the season, and she manited Troy during the Summer and open his early in September. He deserves great crew withstood the many fattering offers the manual to him by cheap cos. for time at this we predict that his next season, when the cos. will be presented, will be the best in the house.

After the Opera: Charles Mortimer, a triented young actor is spending the Sammer Addrondacks and is occasionally seen in T Paddock, of Albany, who succeeded L. M. representative of Jacobs and Proctor hard getic little man and has made many friends Kaye, the clever Trojan actor, who succeeded L. M. representative of Jacobs and Proctor hard getic little man and has made many friends here with him a Dora Wiley was indisposed at a everal perfect her place was very acceptably takes by Did a winsome little lady.—Agues R. Earin Joise Opera co. in this city.—Bussic Camerum Kaye's Summer co. at Nerwall, Ohio, of Mortimer did not.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Bass.)

igha Last Harry and Autin Harry Cont. The west, Carly Yoursen Last, Hake, Office Theorems of the cost of spite of the cost of spite of the cost of the

OREGON.

PENNSYLVANIA

O'Brien, Astley and Co's Circus is booked.
July 4. A good dead or enument has been reference to this show on account of the semission. In all other towns their admission. In all other towns their admission, to all other towns their admission, to all other towns their admission. In all other towns their admission, to all other towns to the contract as much higher than ar other towns for large of showing.

The St. Quinten Opera co. sang all the week to business. The co. is composed of good people i main. Miss St. Quinten is a very pleasing and vise actress, and sang the leading roles with great vise chie. She is ably supported by Henry Rolten, (Kvie and Etta Reed. Mr. Molten is an excellent His high notes are surprinsiply clear and ringing chest tones very pure and mellow. Mr. Kyle can baritone parts in good taste. Miss Reed has a voice of pleasing quality, and fills the paret san her in a very charming manner. Miss St. Quintes many admirers by her graceful manners and with ways on the stage.

### RHODE ISLAND.

Sans Souci Garden (W. E. White, manager): The Standard English Opers co. will give a week of English opers here, producing Fra Diavolo, Martha and The Bohemian Girl. Last week The Private Tutor

The Bohemian Girl. Last week The Frivats of the Bohemian Girl. Last week The Frivats of the Friv

### EW YORK MIRROR

De Organ of the Theatrical Managers and Dramatic Profession of America.

rublished every Thursday at No. 19 Union Square, by as Mirror Newspaper Company, Proprietors.

HARRISON GREY FISKE . . EDITOR

.—One year, \$4: Six months, \$2.

HTS twenty cents per line, agate meamal Cards (1 lines), \$7 per quarter,

urther particulars mailed on application.

received up to 1F.M., Wednesday. Forints and subscriptions taken at home of-

NEW YORK

JULY 4, 1885.

MIRROR LETTER-LIST.

At any rate the new idea seems to provide a diversion by which the knowledge required by an intelligent play-goer may be obtained before he visits the night's performance, and without an undue tax being placed upon him when he has taken his seat in the auditorium.

prepare the way for him.

semblage.

drama is under way.

There is a good deal in this, provided

the right lecturers are employed. They

should of course be men of intelligence,

who can give a satisfactory account of the

scope of the play, the animus of the chief

actors in the cast, their relations to each

other, and the purpose of the author re-

garding the play in its entirety. He should

be a person of practical experience and

well acquainted with the range of actors

and audiences; able to clear up in advance

those passages which prove stumbling-

blocks when presented to an ordinary as-

He should by his free expositions of the

chief scenes and incidents relieve the fu-

ture spectator of the embarrassment of

attempting to solve difficulties while the

This method seems to us much wiser

than that of actors who attempt, by scenic

effects, costumes and a certain pedantry in

the use of the text, to convert the stage

into a lecture platform and enact the part

Being relieved of the necessity of atten-

tion to mere minutiæ which such a course

involves, the actor will be able to give

free movement to his feelings and utilize

his full resources of voice and person in

embodying and projecting the character

with which he is engaged. It also puts

the mind of the auditor at ease to receive

the performance on its essential merits as

a living personation, unimpeded by the

demands of an actor's version of the text,

elaborate posturing and overdue em-

phasizing of mechanical details.

of a professor expounding a theme.

### The Arts Allied.

If we frequently refer to similitude of movement and acting in other great departments of Life and Art, it is to show to the world of readers that by its affinity to these the drama has within itself the elements of greatness, and is entitled to be regarded as among the noblest employments of man.

For example: About a year and a half ago the famous shipbuilder, John Roach, testified before a committee of Congress on naval shipbuilding, and on one point thus disclosed his mind in terms which almost specifically apply to the conditions under which a theatre should be managed and plays performed.

"The most economical policy," said the builder of ships, "that can be pursued with regard to a steamship, is to put ample power in her, and when you do not want to use that power, the economy of coal in a ship that can make fifteen or sixteen knots when she is reduced to twelve knots, will be almost as great as you could get in a twelve-knot ship that arced Therefore you do lose much in the consumption of fuel, and I think I can convince you that a ship such as I have spoken of here can be kept at sea as a naval vessel for ninety days with her own coal, using high speed only when chasing an enemy."

Is the bearing we have suggested obvious? To us it clearly teachesthe savi ng of capital by withdrawing it from ineffective and non-resultant uses, applying it in concentrated form to points where it will tell, and calling it in on the great emergencies of the business of the stage then in hand.

There are occasions in the theatre when force is to be economized, and there are other occasions when the entire head is to be applied. The object in both cases, that of the ship and of the stage, is to be able to secure the greatest momentum at the supreme crisis of action.

In this, as in other cases, we trust that we number among the readers of THE MIRROR not a few who are able to look under the surface of things and to consider somewhat the prime movers in affairs, taking note. if they have followed the editorial columns closely, that they are chronicles of observation made not with an eyeglass merely, scanning first impressions, but with a telescope which rather elongates than shortens its points, making from time to time a more penetrating search and a wider survey of the field.

### Put Them Under Ground.

If we cared to indulge in extreme expressions we might find an apt illustration of the state of the Bedouin Arabs of the Drama in the straits and emergencies of certain of the people of the West who are Arabs in no other sense than that the city about July 10.

Shakespeare excite public curiosity and they find themselves thrown into a desertland by the wild fury of raging tempests.

> To such an extent have they been harassed recently by cyclones and tornadoes that they have been compelled to fly to the bounds of the earth for safety and protection. So frequent and so devastating are these outbreaks that the residents have been compelled to construct underground "cyclone cellars."

As the direction of the storm can be generally foretold, the troglodytes are advised in what direction to build their subterranean retreats.

In this respect they have an advantage over those who are exposed to the fury of approaching theatric booms. These are uncertain in their course, but wild and violent in their movements, always laying waste the country over which they pass.

We of course refer to the numerous lawless "combinations" which traverse certain districts, howl their allotted time, and leave nothing but wreck and ruin behind

From these there appears to be no other escape than to reverse the Western usage and dig for these howling histrionic tempests pits in which they may be thrust and buried for ever out of sight.

The law of periodicity applies to them as well as to all other eccentric movements of Nature; they have their time to come to an end.

For illegitimate stage enterprises we think that time is now, and that when once the atmosphere is cleared of these malignant weather breeders, the air will become fit for lawful and healthy drama

The slam-and-shut period of the American theatre is, we hope, now pretty nigh passed, and we may look to a revival of the stage upon which a bright sun will shine and the fresh breath of life will blow. Instead of wasting time in building "cyclone cellars," let our managers. dramatists and actors employ themselves in laying deep and strong the sure foundations on which public amusement rest and always should rest.

Personal.

MURRAY .- A portrait of that sterling actor, Murray has not appeared professionally in New York of late. He has been a member of some of the best companies in this country. and was for some seasons connected with the Madison Square. Mr. Murray occasionally stars in sensational drama; but he is seen at his best in a good stock or travelling company.

HILL.-J. M. Hill will be in the city on Friday night.

WILTON -Ellie Wilton has arrived in San Francisco from the East

FOURTH.-With unavoidable patriotism, this sue of THE MIRROR is dated July 4. ADAMS.-George H. Adams has closed to

play in Zozo next season. He will be made a Powers.-James Powers, late of the Willie

Edouin company, arrived from England on Saturday last.

FROHMAN.-Daniel Frohman is resting for the Summer at Stamford, Ct., where he has purchased a pretty country-house.

ANDERSON.—The American tragedienne is spending a short holiday in the English Lake district, visiting the home of Wordsworth.

DUFF.-James C. Duff did not learn of the death of Marie Conron until his arrival from Europe. They are said to have been engaged. AUSTEN.-Ramie Austen, who goes with Doré Davidson's company next season, was photographed as the Statue of Liberty on Saturday.

Brandon.—Olga Brandon has several very flattering offers for leading business next season on the road, but she prefers remaining in New York.

PALMER.-A. M. Palmer comes to the city only once a week during the heated term-that is, on Wednesday. All his time is spent at his country-seat.

HART .- Mr. and Mrs. Tony Hart have left Syracuse to pay a long-promised visit to Mr. and Mrs. Nat Goodwin. They will return to

LEWIS.-Lillian Lewis has telegraphed her generous congratulations to the new Justine and Madame Laurent of the Farmer's Daughter company now playing through Canada.

CAZAURAN.-A. R. Cazauran has nearly completed his adaptation of Theodora. He has several other pieces ready, and some of them will probably see the light next season.

HANFORD.-Charles B. Hanford was wedded to Miss Marietta Bear in Washington on Tuesday night. Mr. Hantord will be a member of Robson and Crane's company next season.

CLAXTON.-Kate Claxton is at her Larchmont cottage for the Summer. Charles Stevenson, her husband, is an enthusiastic yachtsman, and an active member of the Larchmont Club.

Byron.-Oliver Byron intends next season producing a new English melodrama called The Inside Track. Kate Byron will play an Irish lad in the piece, somewhat similar in outline to Dickens' Smike.

RHEA.-In a few weeks Mlle. Rhea will give reception at the Fifth Avenue Hotel. Several leading Murray Hill society people are preparing to entertain her. Next season she will play a long engagement in the city.

MANSFIELD.-Richard Mansfield is playing the leading part in A True Story, a new play produced at Drury Lane Theatre, London, on June 16. One paper says "his performance was unnecessary senile and silly."

BOTSFORD.-Stella Botsford, who has been in the Casino chorus for two years, is about to be sent to Europe and be educated under the patronage of Adelina Patti. Her voice is soprano, and described as phenomenal.

BARRETT.-In the Autumn Lawrence Barrett will revive The Man o' Airlie, which he has not played for several years, and later on he will appear as Don Felix in The Wonder, the character in which Garrick took his farewell of the stage.

DALY.-Mysterious whisperings about the region of the Upper Rialto are to the effect that when Augustin Dalv returns after his San Francisco season to this city, in October, he will have a big surprise in store for the habitues of his theatre.

PITT.-On Monday Harry M. Pitt signed contract with Bartley Campbell to become a member of the latter's stock company at the Fourteenth Street Theatre. Evidently Mr. Campbell intends having as strong an organization as it is possible to gather.

COLVILLE. - Samuel Colville devotes nearly all of his spare time to the interests of the Actors' Fund. He cannot remain idle, and when he returns from his European trip it is probable he will embark in a great enterprise. As yet he is silent as to its nature.

FIELD.-Emma Field, who has just closed a season as leading lady with J. K. Emmet, is resting for the Summer near the city. Miss Field is handsome, talented and ambitious, and aspires for the present to be the soubrette or juvenile in some leading company.

CAYVAN. -Owing to having received a fine offer from Manager Hayman to be leading lady of his stock company next season, Georgia Cayvan has not yet decided about remaining with the May Blossom company. She will arrive in New York in about two weeks.

COGHLAN.-Rose Coghlan's husband informed H. S. Taylor yesterday that it was her intention to fill the time which has been already booked, and she will continue to negotiate for the rest of her season. Up to the present she has had excellent terms offered

MARTINOT. - Sadie Martinot drives a spanking pair of bays to a brougham to and from the Casino. The vehicle is decorated with her monogram. It is an elegant turnout, and the fair occupant has a smile for every familiar face within range of her vision-and they

FROHMAN -Daniel Froman will doubtless be kept very busy next season. He has already engaged to manage Mme. Modjeska, who is to produce three new plays during her starring engagement, and May Blossom, the latter play being the joint property of himself and Georgia Cayvan.

THORNE. -On Monday, at Baldwin's Theatre. San Francisco. C. R. Thorne celebrated the fifty-fourth anniversary of his connection with the stage. The Wife and an olio were presented. The house was crowded. Al. Hayman and Jay Rial acted as ushers and M. B. Burtis as doorkeeper.

MARSDEN. - Fred. Marsden writes from Schroon Lake that he has doffed his literary attire, and is now engaged in damming up the various streams which percolate his extensive farm, and in rolled-up sleeves is experimenting otherwise in masonry by erecting a wall around the lake on his premises.

AUSTIN.-Samuel H. S. Austin, representing several English provincial theatres, will shortly arrive in New York by the Circassia. Mr. Austin's object in coming to America is not very clear; but he is prepared to do work for those who may seek to avail themselves of his services, whatever these services may be.

PRESCOTT.-Marie Prescott is about to attempt semething which no American actress has essayed here at least in recent years. On July 12 she is to appear in San Francisco as Madame Julia Vidal, the heroine of Belot's La Drame de la Rue de la Paix, in French, and supported by a French company. It is probable that Miss Prescott will be seen in an English version of this play next season.

Ages.-According to "Women of the Day." book from the pen of Miss Frances Hays, recently published, Mary Anderson is 26 years of age; Miss Bateman, 31; Ellen Terry, 37; Sarah Bernhardt and Mme. Helena Modjeska, 41; Christine Nilsson and Adelina Patti 42, Pauline Lucca, 45; Mrs. Kendal, 46; Jenny Lind, 64 and Florence Nightingale, 65. Theseages are subject to frequent revision.

Aronson.-We publish the portrait of Rudolph Aronson this week, in honor of his own production of an opera comique on the stageof the theatre he has managed so admirably since its erection. Enterprise and perseverance are the chief characteristics of Mr. Aronson. They have carried him through trials. and misfortunes-they are now pushing him forward to a successful place among American operatic directors. Good luck to him!

### Mr. Carleton and Nanon.

As a MIRROR reporter entered the Casino vestibule yesterday he met W. T. Carleton, the well-known baritone. During a conversation which ensued, and in which Heinrich Conried participated, Mr. Carleton said:

"No one can possibly be more gratified over the success of Nanon than myself; but I have been much cut up by the lies which a certain newspaper contained regarding an alleged difference between myself and Miss Martinot. It may have been a joke, but if so intended, it was a very poor one. There was no row whatever on the Casino stage during any rehearsal. I trust I could not be guilty of acting discourteously toward Miss Martinot or any other lady. I never pushed her to the floor or used any violence toward her. We had a different idea as to a certain movement in one scene, which was settled by Mr. Conried and myself. Miss Martinot has too much sense to make any fuss, and I am sure no one else

"Do you propose to take Nanon on the road when it is withdrawn at the Casino?"

"I have been engaged for fourteen weeks. by Manager Aronson, ending on Oct. 3. I will open my season with Nanon on Oct. 5. My company is not yet engaged, and I will select my people slowly. You know I played eleven months last season, and expect to have a splendid season when I again go on the

"Have you any other new productions in view?"

"I have several operas for the future. I also have a novel idea. It is to induce my brothers, Fred. Celli, who is well known in England, and Herbert Standing, long with the Wyndham and other leading companies, to come over and join me in the production of The Three Musketeers. The opera is a fine one, and our family likeness would suit the triple characters. However, that scheme is in embryo as yet."

### Miss Clayton's Coming Season.

"Before beginning our regular season," said George W. Hills, who will be advance agent of Favette, to a MIRROR reporter recently, 'we have a preliminary week at the Lee Avenue Academy, in Williamsburg. That will be on Sept. 14. Then on the 21st we open the regular season in Springfield, Ohio, playing to Chicago; then by way of Buffalo and Albany to the New England circuit, and back to this city. Where we open has not as yet been decided upon. The Christmas holidays will be spent in Baltimore and Washington, our time being already booked up to Feb. I. If we desired to we could have made bookings way up to next Summer; but we did not think

"During our season five new theatres will be opened with Favette, and at all of the matinees throughout the country we will give away a beautiful souvenir to the ladies. This will consist of a six-page sheet of music, entitled 'The Favette Waltzes,' written by Alfred D. Cammeyer and dedicated to the star, Estelle Clayton. An orchestration of the melodies has been made, and it will be played by the different orchestras before the performance. On the title-page of the music there will be a handsome picture of Miss Clayton as the waif, made in the photo-gravure process, similar to the Dixey souvenirs. So far we have engaged for the company, Arthur Elliott and George Holland. Rehearsals will begin in about four weeks, and it is Mr. Durant's intention to have the company go out letter-perfect. Miss Clayton goes to Europe in a week or so to stay about a month. While there she will order some costumes, and will visit her mother and sister. The latter is Belle Evesson, who is at present in Charles Wyndham's company in London."

### Letter to the Editor.

WHY MISS VON LEER DID NOT PLAY. NEW YORK, June 25, 1885.

WHY MISS VON LEER DID NOT PLAY.

New York, June 25, 1885.

Editor New York Mirror:

In justice to myself I wish you would publish my version of the reason why I did not take part in the Levick-Plympton benefit-performance. Mr. Levick came to me and requested me to assist at the benefit. I consented to do so, and he promised that on the evening of the performance he would send a carriage to convey me from my house to the theatre. I was to play Camille, and after having sent certain members of my family, for whom I had purchased seats, to the theatre, I dressed for the part and awaited the coming of the carriage. It did not come, however, and after I had waited from 7:30 until nearly 110 clock my family returned, and informed me that the performance was all over, and that Mr. Levick had made an announcement to the audience, stating that owing to the fact that I had disappointed him, he would be unable to give the scene from Camille. On hearing this I was naturally very indignant, and at once wrote to Mr. Levick telling him the reason why I had not gone to the theatre, and asking him for an explanation. I have not received any reply to my note, so you can draw your own inferences as to whether Mr. Levick has treated me fairly or not.

Truly yours,

SARA VON LEER.

\* The New York Mirror has the Largest Dramatic Circulation in America

### A New Idea.

A former Reverend, who has taken to acting, has been quite noted for his oriinal methods in regard to stage ethics d procedure. To these he has now d an idea which s'rikes us as a not y novel but ingenious. He simply proin his next campaign as a star to ploy a lecturer, who, with four agents, travel ahead, and by free lectures on



Mend him who can! The ladies call him sweet

It is pitiable that McCullough has at last had to be placed under restraint, particularly as his case is now probably past recovery, and it is unlikely that he will ever again emerge from the retreat of Bloomingdale. But no sane or sensible person will assert that the confinement is unnecessary or cruel. McCullough is better off where he is, cared for and closely watched, than he was when permitted to go about at his own free will, in danger of doing bodily harm to himself or others. His friends are to be congratulated on having at last awakened to a sense of their responsibility and taken the matter into their own hands. They are only to be blamed for not placing the tragedian under treatment months ago, when there was a possibility of the disease from which he is suffering being cured, or, at all events, arrested in its fatal progress.

. .

Of course Captain Conner and the rest of McCullough's intimate friends at first felt delicate about shouldering the responsibility of doing what they have at length felt obliged to do, owing to the strange indifference manifested by McCullough's relatives-persons who should have assumed authority to act. It is remarkable that their apathy was not the indirect cause of some tragic climax. The weak intellect of the actor, as it was, resulted in attempted violence to several of his friends. At divers times he has attacked Conner, Will McConnell and an employe at the Sturtevant. The friendship of the first-named gentleman for his old friend and business associate cannot be impugned for an instant. From mistaken motives of kindness he refrained for a good while from taking the steps necessary to put the actor in an asylum. In at last doing this he is upheld by all rightthinking persons and all well-wishers of McCullough. At Bloomingdale the tragedian has all the privileges he should properly enjoy; he is safe from harm and he has the benefit of the best medical attention. Is not this better than to see him roaming the streets and visiting the bar-rooms of our hotels, the butt for cruel comment, the object of idle curiosity?

There were two funny things about the production of Nanon at the Casino Monday. One was the typographical arrangement of the cast on the programmes: the other was the extraordinary quantity of flowers dumped indiscriminately at the feet of the principals at frequent intervals throughout the performance. There were four people who had to be featured on the house-bills: Sadie Martinot, because she is prima donna; William Carleton, because he sang the leading male role; Francis Wilson, because he is principal comedian, and Gustavus Levick, because he is a leading jeune premier of the dramatic stage who-for a considerationstooped to play a minor part in a comic opera. Edward Aronson displayed unlimited diplomacy and inventive capacity in fixing the printed cast so that all these diversive elements would spare his valuable life. He put Sadie Martinot at the top of the list-a place of honor to which she could not possibly object. Mr. Carleton came further down with the parenthetical clause "specially engaged" to preserve his dignity and position. The name of Francis Wilson, preceded by the portentous conjunction "and," came next the foot. Another "and," with the extra dash of syrup, "by special arrangement," followed opposite Mr. Levick's name at the bottom of this wonderful display of ingenuity. The plain, go-asyou please artists were strewn in wherever a star principal could be separated from another of the same category. Really the conceit of comic opera singers is absurd. What matters it in what type or what place their names are printed? By their acts shall ye know themlines on the bill give the singer no prominence that is not achieved by his or her personal efforts on the stage before the audience.

### Maubury and Overton's Plans.

Last week the Maubury and Overton company returned to the city, having played, since August 23, a season of thirty-eight weeks. In an interview with C. C. Maubury in regard to the season, that gentleman said:

"While business everywhere with the majority of companies has been bad, we played a long season, and cannot complain on the whole. Both Mr. Overton and myself are taking things quietly at present, and making arrangements for next season slowly. During flattering. A large house attended to judge

Against Woman, A Ring of Iron, and The Wages of Sin. Next season, which I think will open about Sept. 21, we will keep The Wages of Sin as the prominent feature of our repertoire. The Wages will be done in New York again, and I am sure will repeat the great business we did at the Fourteenth Street and People's Theatres. At the latter we beat the receipts of The Shadows of a Great City, which did an immense business. The principal new production will be a comedy by Frank Harvey, called Naughty Men, which has just made a hit in Dublin. We shall localize it, and probably change the title. We have several other pieces in the safe, but I think for the present that The Wages of Sin and Naughty Men will prove good cards."

### Miss St. Quinten's Troubles.

It was announced on Monday that the Lizzie St. Quinten Opera company had disbanded and was in great distress at Erie, Pa. The little prima donna wrote and telegraphed to Manager Stevens, of the Lizzie Evans company, explaining her position and denying that she had disbanded. Mr. Stevens called at THE MIRROR office yesterday and spoke about the affair as follows:

"No one knows what trouble Miss St. Quinten has had. She has been the victim all along of bad management. Of course, she is to blame for permitting it; but she knew no better and trusted people who were unknown to her. For eighteen months she has been under contract to a man named Norman, and she has lost what money she had made. While in Erie, according to her telegram to me, she could not prevail upon certain members of her company to attend to their business, as they were rloting about the town most disgracefully. I can get all the capital that is necessary to keep her going. All her salaries are paid up, and she does not owe money. Many managers have at various times offered her engagements and others desired to star her; but on inquiry she found they had no capital or money. She has ridden herself of her late managers, reorganized, and is now out of the difficulty which the correspondent of a certain newspaper so exaggerated. Here is a telegram dated June 30: 'Management acted meanly, so thought it best to close temporarily. Want several chorus people and a con-

But this is only one side of the story. Miss Lizzie St. Quinten has had a varied experience since her arrival in this country some two

### Daniel's Judgment.

Manager Daniel Frohman dropped into THE MIRROR office yesterday, looking the picture of health after his extended Western trip. He is not quite so sanguine of the future as many other managers, and has evidently given the coming season much study.

"While I believe it will be possible to make money," said he, "I do not look for a general condition of prosperity for another season at least: my reason being the stagnation which certainly exists in nearly all branches of trade. I will therefore confine my energies and attention to the management of Madame Modjeska's tour and the May Blossom company. While in 'Frisco I was interested in Impulse, May Blossom and Fedora. Miss Davenport made an immense hit. Our season lasted for six

"The May Blossom company will open at Montreal on Sept. 21, and will play soon after Niblo's Garden. All the time has been filled, many return dates being secured.

"Upon the Modjeska tour I will expend my best efforts. Her season opens at the Columbia Theatre, Chicago on October 3, and Manager Hill is already making preparations. She will probably play one week earlier at Buffalo. All her time is filled. Fred. Stinson will be business manager, and I will travel with the company myself. Three new plays will be producedthe Princess Zillah, already spoken of, which Jane Hading, the French actress, is playing in London, and which will also be done shortly at the St. James Theatre by the Kendals; Donna Diana, a strong comedy from a Spanish source: and a version of Diane de Lys, which Fanny Davenport played during her last London engagement. Then she will appear in other characters in her repertoire, and we have new plays under consideration. Regarding her support, I am determined that she shall have as good a company as possible. Frank Clements has been re-engaged, and the Madame has secured in England a leading man named Vanderfeld, who is well up in the leading roles of her plays. He is a promising actor, and, if report is correct, will make a name for himself here.

"When Boucicault produces The Jilt here, by the way, people will be surprised. It is the best comedy I've seen in years, and will be the hit of next season. I think it would run a year in England, and certainly six months in New York."

### A Grass Widow.

Charles T. Vincent said yesterday to a MIR-ROR representative: "When Mr. Warren and myself joined hands in order to produce my farce-comedy, A Grass Widow, we resolved not to apply for a date in New York or any prominent city; so we tested it at Jamaica, L. I., a short time ago, with results that are the past year we have produced Woman the play, and it went with a 'go.' I have

striven to be original in the construction, situations, dialogue and characters, and I think I have succeeded. Each character is cranky upon some particular subject; one a devotee of art, another of love, and others in turn of nature, spiritualism, mischief, men, and so on. We were well assisted by W. C. Deal, Louis Grisel, Alfred Jones, Carrie Allen, Lizzie Goode and Nellie Lingard. In the Fall we shall fill a few special dates in leading cities, and if its success is endorsed we will keep A Grass Widow out all the season."

### The Actors' Fund.

The case of Ada Stanwood, who has been detained by illness and debts in Forth Worth, Texas, has been satisfactorily settled. Sixtyfive dollars was sent her to enable her to reach her home in Brooklyn.

There are but two new applications to be acted upon to-day.

The Secretary's annual report is in the printer's hands, and will soon be ready for de-

Manager Eugene Tompkins, of Boston, has written to Mr. Baker in the matter of J. T. Fannin, arrested in that city for vagrancy and committed. After investigation, Mr. Tompkins writes that Fannin is in good health and better off where is. Guided by this, the Fund will do nothing in his behalf.

Manager B. C. Hart, of Cleveland, has written a complimentary letter to the Fund and applied for membership.

During the week ended June 27, \$167 was expended in relief. The funeral expenses of Effie Johns, at Chicago, \$50, were paid.

New members: Bessie F. Hunter, Loduski oung, Harley Merry, Mrs. Harley Merry, George A. Dalton, Will C. Cowper, Henry Bergman, John C. Burleigh and John Swinourne. Lite-members: Samuel Colville and Israel Fleischman-each paying \$50.

### Mr. Davidson's Avalanches.

Dore Davidson is as busy as he can possibly be at present with numberless schemes looking to the success of his play Lost, with which ne goes out next season with Ramie Austen. When THE MIRROR reporter saw him, the other day, he was walking with rapid strides past the Morton House, in spite of the nods and greetings of numerous friends.

"I star jointly with Miss Austen in Lost, he said, "she playing Naomi Clayton and I the part of Chuff. The latter character is quaint and original-something on the Rip Van Winkle style-and is certain to attract attention. Some papers have asserted that the play is my old melodrama, Benighted, but they are wrong. The piece has been written by James Bird Wilson, although I gave him the material to work with and told him of the mechanical schemes I wanted to have introduced. There will be a number of heavy spectacular effects. One of them, an avalanche scene, that occurs in the fourth act, I have had patented, and two scenic artists are at present engaged on it. It is something like that seen in Pauvrette, but the incidents are quite different. The act is as follows: Chuff, who is a half-witted lad, is aiding Naomi and her child in their escape over the Grampian Mountains. They are pursued by enemies When part way over, their journey is interrupted by a heavy fall of snow. Shelter is sought in an old fir hut, but both Naomi and Chuff fear for their safety, as the locality is known to be visited yearly by avalanches. While in the hut they are threatened by just what they had feared. For miles as they, as well as the audience, can see the spray that heralds the approach of the avalanche. Rocks and boulders begin to roll down the mountain-side. Then there is a novel wind effect. The branches of the trees shake and the saplings bow down. A crash is heard and the avalanche is upon them, covering the hut up to the windows. They rush to the doors and the windows only to meet a sea of snow everywhere. By a crack in the ceiling through which a gleam of light streams, Chuff realizes that they are not entirely buried. He manages to cut his way out and into the branches of a large fir-tree that grows near by, and looks about to see what chances there are

'As he sits perched on one of the branches, huge boulder crushes its way down and tears away a limb not a foot away from him. Then comes the second avalanche. Layer after layer of the snow glides further down the mountain-side until the audience sees Chuff just a little above the surface on the limb of the tree. hut is about to be crushed. An arm is seen protruding. Chuff tries to grasp it, but in vain. Then the arm is withdrawn. The child is pressed forward. With a desperate effort Chuff leans outward as far as possible and grasps it. As he does so a rushing noise is heard and the hut caves in.

"In the next act the audience learns that laomi escapes in splte of this catastrophe The avalanche passes off in six days, and this fact, which people who are not acquainted by another novel scene. Huge sprays of snow are driven across the hills by the wind.

You can see from the synopsis of the acts I have given you that the piece is full of in-When do you produce the play?" asked

"I will put it on at the Chestnut Street Opera House, Philadelphia, on September 7. . B. Dickson will have the management. have not yet engaged a company. C. So far considerable money has been spent. In the third act there is a novel revolving scene, and that alone has cost me \$2,000. Besides, I have contracted to spend \$2,500 already in

the Bartholdi Statue of Liberty, both in photographs and statuettes.

### Robson and Crane's Errors.

From the manner in which preparations are going on at present, the production of Shakespeare's Comedy of Errors at the Star Theatre by Messrs. Robson and Crane, on the 5th of September next, for four weeks, is going to be the most elaborate and gorgeous representation that has ever been seen on the New York, and perhaps the American, stage, since the beginning of its history. Up in his studio at No. 1270 Broadway, Captain Alfred Thompson, the artist and stage director, is working away like a beaver to perfect the artistic success of the play, while Joseph Brooks, the manager, is kept just as active in getting the company to gether and arranging for the tour that will follow the New York representation.

When a MIRROR reporter called on Captain Thompson, on Tuesday, that gentleman was found hard at work. On an easel near the door, surrounded by the numerous articles of vertu and bric-a-brac that always adorn a painter's studio, rested a beautiful picture of an apartment in some magnificent dwellingplace of the ancients, while on others were similar scenes of an Oriental character.

"That is one of the scenes that are to be used in the comedy," said the artist, pointing to the picture. "It is the interior of the house of Antipholus. Ephesus, you know, was, in the Second century, the time at which the occurrences in the play are supposed to have taken place, under the rule of the Romans, though it still retained in its style much of the Greek. For that reason much of the representation For that reason much of the representation will be of a Greeco-Roman nature. In the Second century, too, Ephesus was considered the finest seaport of the world, and in that we have the authority for the elaborate appointments that are to be used. Everything put on will be the result of study, and nothing will be shown for which I will not be able to give will be shown for which I will not be able to give good authority for the using. Here are the different designs for the supernumeraries. There are the Egyptian harpists, the Prætorian guard, the priestesses of Diana, the flute-players, the heralds and the dancing-girls. If you were to ask the how I knew that such and such a dress was worn. I could tell you that it is because such and such drawings were found in Pompeii, or that certain authorities had so described them. That costume I know was worn by the Prætorian guard, only it might not have had as much gold on as I have put there to make a good stage effect.

"It may seem egotistic, perhaps, but I can aafely say that I have all the different costumes of the different periods right at say

safely say that I have all the different cos-tumes of the different periods right at my fingers' ends. In making up the dresses I modify and improve as I see fit. That cos-tume of Pinch, the quack doctor, for instance, is an invention; but I could prove, on good authority, that it was the costume worn at that is an invention; but I could prove, on good authority, that it was the costume worn at that time. I have been at this sort of work for sixteen years, and I fully believe that I know it pretty well. Over in England I have a very large collection of books on the subject. When I first began I wrote all the plays for the Gaiety Theatre tor five years. So badly were they costumed in London that I determined to mount them myself. Then other managers began coming to me—Charles Calvert, Henry Irving and Jarrett and Palmer, for whom I did Sardanapalus. I was the first to put on a Irving and Jarrett and Palmer, for whom I did Sardanapalus. I was the first to put on a Japanese piece—it was a sort of an opera bouffe—on the stage in London, some twelve years ago at the Galety, the music of which was written by Hervé, and from that sprang the craze that has finally resulted in The Mikado. The piece had an immense success, and in case Mr. Duff should fail in his effort to produce The Mikado, I believe he would put it on, in which case I would entirely rewrite it.

"But this is not telling you about the Comedy of Errors, is it?" continued the Captain. "Well, here is one of the processions. See the dancing—girls and the priestesses, all in those costumes I showed you. The only difficulty I find here in America, by the way, in getting this sort of work done, is that I have to give so many details. They do not seem accustomed to big shows here. Now, over in

which the scenic artists grasp one's ideas and go into the work to produce a perfect ensemble. Henry Hoyt and Philip Goatcher are now at the scenery, but when it will be finished I cannot say. The dresses are being made by Miss Shepperd and Miss Fisher, of London, while Mr. Hirch, of Paris, is making the armor. The music will be all arranged by Robert Stoepel, while the ballet will be under the direction of Signor Novissimo. Before the piece is produced a beautiful pamphlet will be given out, for which I am now drawing the designs. It will include I am now drawing the designs. It will include pictures of the port of Ephesus, the Rock Cut Church, the interior of the house of Antipholus, the Palace of Justice, the interior of house, and drawings of the principa characters in costume."
"When will rehearsals begin?" was asked of

Mr. Brooks, who entered the office just at this

"In the first week of August," replied he "I cannot give you any names at present, but the cast engaged will be one of general excellence. Altogether there will be between 200 and 250 people on the stage, and fully 100 or more behind the scenes—carpenters, gasmen, machinists, electricians, property-men, etc. There will also be between thirty and forty children, and, as a whole, the play will be put on as elegantly as we know how to do it. We are not going to stop at any expense, and shall give every detail, whether the cost is \$40,000 or \$50,000, or even more. There is one thing you may be sure of—that it will be the greatest thing ever seen here. Even what Irving has done will be beaten. His Romeo and Juliet done will be beaten. This Rolling over, was lavish, but it was too lavish to bring over, and the Americans did not see it. starting in with great expense, but we believe an elaborate production is bound to secure. Messrs. Robson and Crane have starred the country without anything of this sort before have made from \$50,000 to \$75,000 every sea son, and they are spending the money needed for this production in the belief that it will come back to them. It is something that has never been done before by actors. And they deserve credit for their venture.

printing.
"A novelty in the advertising of the play "Oh, yes; we remain at the Star Theatre for will be the representation of Miss Austen as four weeks only, at the regular prices of the

house, which will be m country. Then we go to House, Chicago, for two succession to St. Louis, Lo Pittsburg, Philadelphi Baltimore and Washin us up to the end of Fe

#### Professional Doings.

It is said that Polly has not achiev —Denman Thompson is having a successon in San Francisco,

On Sunday, July 5, Daly's company leaves Chicago for San Francisco.

—Sealed Instructions was a failure in Chicago; but Manager Palmer had a guarantee.

-Leonora Bradley desires it stated that a has entirely recovered from her recent illne -J. L. Newmyer will manage Opera House at Irwin Station, Pa.,

-J. B. Polk begins his season in Pickles at Col. Sinn's Park Theatre,

notices for his performance of t

—Annie Mor e, now playing at Uhrig's Cave, St. I ouis, has for Ford's Opera company for ne

—Roland G. I. Barrett has just the Crystal Palace Opera Hos and will open it with the St.

has written the accompamounts to nothing."

—Alfred Thompson is at preser all the spare moments he can fro with the Comedy of Errors to perfo tumes for his piece, Pepita; or, The the Glass Eye. It is Mr. Thompso to produce the opera at the Casino quite doubtful whether his wish will ified. The costumes for of Spanish and Mexican de -that of an old pr part in the piece, being exc Lillian Russell, who is to c the artist has designed dres to please that lady, in that the tistic and appropriate.

### PROVINCIAL.

CONTINUED FROM PIFTH PAGE.

nl business in Newport is at a stand-still. Ed-th has arrived for the season at his cottage on twenue. Miss Booth and husband, who are now Taywelling in Europe, are expected to arrive in Newport the latter part of August, when they will be the guests of Mr. Booth. Lawrence Barrett, it is rumored will wait Newport this season, and be the guest of Mr. Booth. I, H. Ryley of the New York Casino and a party of friends, marks a trip to Newport this week in his sloop-

#### SOUTH CAROLINA.

CHARLESTON.

The Academy of Music, after being closed for five reeks, was opened June 26 for the Centennial Commencement of the Charleston College and the annual selebration of the Ch estomatic Society of the Colege. Hon. W. A. Courtenay, Mayor, the Faculty of the College and many other prominent officials were resent. Addresses were delivered by the president of the College; W. D. Gaillard, President of the Chrestosathic Society, and others. The Academy was rowced.

crowed.

The third Summer-sight concert at Germany Artil-lery Hall, 25th, was well attended. The Summerville Dramatic Club will appear in David Garrick at Sum-merville, S. C., 2d, proceeds of the performance to go toward building their new hall, a suitable location hav-

so secured.

coal: Ben Maginley, in his "First Visit to
coal: Ben Maginley, in his "First Visit to
c," recalls forcibly dear old Farmer Rogers and
sarted Tom Blossom. In his writing he preserves
me charm which pervades his acting—natural-

#### TENNESSEE.

MEMPHIS.

The California Comedy co, which filled a delayed engagement of four rights at Estival Park last week has gone to pieces, the baggage being attached for various small amounts. The same mishap befell them in stand played previous to Memphis. They are still here, endeavoring to raise the wind. Heary Collins, a member of the co., aenounces a benefit next Sunday at Estival

The Fay Templeton Opera co. opens here June 30 for

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers): dile. Annee, soth, did not meet with as great success are as on her first visit. So few tickets had been sold or the matinee that it was thought beat to refund the soney. This is the first time this house has been put to his very diagreeable extremity in many years. The light performance of Divorcons was well attended and he audience was well pleased. J. O. Barrows, the sading man, is a very versatile actor. The co, was omiciled at Andy Brien's Valley-House Cottages, and while here took a ride about town. The most ultra-ashionable audience seen in the city in a long time was revent sad, to hear B. B. Young and Madame Maxsuate Young sing and play. The concert was a great success artistically and snancially. Mr. and Mrs. (oung have but recently returned from abroad, where hey have been studying for several years.

#### VIRGINIA

RICHMOND.

RICHMOND.

RICHMOND.

Reset: Hall: The Mohart Association gave its regureshly musicals on June 25. Notwithstanding the a weather, there was a very large audience. The wing programme was readered to the satisfaction of reason: Overture (Norma), orchestra; voils, solo Barioti, Prof. Kesmich; alto solo "Che faro Senza tidici;" (Glucks, Mra. Salles R. Doggett, of Fredaburg; selections from The Black Hussar (Millock-orchestra; sestente, "irricht" (Ingumans), instrutal; alto solo. 'Noa Torno' (Mattel), Mrs. S. R. 1981; value, "Musenkinder," orchestra.

2011: The Summer-garden concerts held semi-alty (Tuesdays and Fridays) at Sanger Hall and the Gardens are growded on each occasion. Jara's brass and string band has been engaged for the

### WISCONSIN.

MILWAUKEE.
Grand Opera House (R. L. Marsh, manager): The
ggar Student was put on by the Thompson Opera co.
r the third week of the engagement, opening June 22,
d has been a decided success, the audiences being the
grant and most appreciative that have yet patronized
in excellent co. The co. was materially strengthened
r the presence of Carrie Godfrey, this being her first
commance during the engagement. Miss Godfrey sang this excellent co. The co. was materially strengthened by the presence of Carrie Godfrey, this being ber first apparamose during the engagement. Miss Godfrey ang and acted the part of Laura with a dash and vigor that was quite refreshing. Posseused of a fine figure, a handsome face, and a strong, clear, well-trained voice, she has reason to be proud of her success. Miss Hall was as sprightly as ever as Bronislava. Her duett with Janitus in the second act, and the solo, "O'De Mamma," being particularly well dose. Miss Roche was excellent as the Coustess, and received an encore for her singling of the interpolated solo of "Lieti Signore" from Les Huguenotz. Miss Vining makes a very handsome Lestansaux Poponburg. Mr. MacCollin repeated his mocase as General Ollendorf and Willett Seaman as Symon, and Philip Branson as Janitza were both excellent in their parts. The costumes were new and handsome, the chorus strong, the stage setting, as usua', of the best, and altogether it far surpassed the performances of last Winter. Rainer to the surprise of the public the engagement of the Thompson Upera co, which was to have lasted ten weeks, came to an untimely and 38th, at the close of the third week. This was by mutual understanding with Manager Marsh, the custs being had business. This is hardly to be wondered at when we recollect that the opening operas, Loisathe, Patience and Billee Taylor, have been presented here by professionals and amateurs until the public are sick of them. This week's business has demonstrated here by professionals and amateurs until the public are sick of them. This week's business has demonstad here by professionals and amateurs until the pubare sick of them. This week's business has demonmented what might have been done had The Beggar
tudent, or something comparatively new, been premited. The co. played Monday, soth, in Oshkosh,
shland soth and ret, and opens at the Chicago Exmission Building on the 6th, returning here in August
ad appearing in Manette and The Mikado, at the
ark. The Sidney Rosenfeld Opera co. opens at the
mand Opera House on the 6th in The Mikado, and
ontinues through the week.
Schlitz Park (Jacob Litt, manager): The Milan
been co. is in its second week at the Park, and busiman has been very good in spite of bad weather. The
perm or reseated were Lucia, Faust, Martha, Norma,
Trovatore, etc. On Friday morning, owing to a
ouring rain, the few who attended were ciaminated
rish a few polite remarks from Signor Montegriffo,
maberg's Thalis co. week of 6th in Nanon, Black Husar and Gasparone.

Amberg's Thalis co. week of 6th in Nanon, Black Husser and Gaparone.

-Items: Humpty Dumpty at Slessby's last week. At the lunch party given during the masical festival by Madam Fursch-Madi to the members of Thomas' orchestra, \$350 worth of champagne was disposed of, Great credit is due Joseph Hart, the scenic artist, for the excellent stage settings during the engagement of the Thompson Opera co, at the Grand Opera House. Nothing finer has been seen in this city in some time.—The Haverly Minstrels will play a game of baseball with the Chamber of Commerce nine during their stall with the Chamber of Commerce nine during their stall will stone begin.—In the Beggar Student Mins Hall kicks her shoe off in her mad endeavor to knock in the head of the bass drum.

MADISON.

### CANADA.

Grand Opera House (0. B. Sheppard, manager)
On Dominion Day, July 1, a joint benefit will be tendered Harry Rich and J. A. Fraser, Jr., on which occurs as we comedy entitled Muddled, by Mr. Fraser will be produced. It is now in rehearsal.

produced. It is now in rehearsal.

MONTREAL.

amy of Music (Henry Thomas, manager): The reach Opera co. closed its engagement June 23. Its du Tambour-Major was sung at the last perse. The house remains closed until September.

Museum: The Janet Edmondson Opera co. to larguet houses of the season week of 22d, Piperance was the bill. The opera was put on in contages equalled here. Alf Fisher as the Ser-Palies made a distinct hit. He is very funny.

J. H. Gilmour is booked for 29th in

He claims that he was brought a fen weeks' engagement, and

that the managers of the Roval broke the contract by engaging the Edmondson Opera co.—I'he costumes used in A Very Odd Trick and The Sorcerer have been seized by Hayden, the costumer, of Boston.

#### DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the saw e in time to reach us on Monday.

### DRAMATIC COMPANIES.

DRAMATIC COMPANIES.

AUGUSTIN DALV'S CO.: Chicago, June I, five weeks; San Francisco, July 13, four weeks.

A MOUNTAIN PINK CO. (Laura Dainty): Seattle, Wash. Terr., 3, 4, Astoria, Ore. 6; Salem, : Walla Walla, Wash. Terr., 13 to 17; Missoula, Moot.. 20; Deer Lodge, 21; Anaconda, 22; Butte City, 23, 24, 25; Helena, 27, 28; Rozeman, 29.

Atkinson's Prick's Bad Boy Co.: Missoula, Mont. July 2; Deer Lodge 3: Anaconda, 4; Butte City, 6, 7, 8; Helena, 9, 10, 11; Bozeman, 13.

Aikem-Rocers Co.: Creston, la., 29, week; Moline, Ill., July 4, week.

All-Star Co.: Bufialo, 29, week.

Bandmann-Brauder Co.: Louisville 29, week.

Bradle and Prindle Co.: Fargo, D. T., July 4.

Barry and Fay: Oakland, Cal.. 29, week; Kansas City.

August 1.

BARRY AND FAY: Carland, Cal., 29, week; Ransas City, August 1.

BUCHANNAN Co: Harlan, Ia., 29, week.

COLD DAY Co.: Denver, Col., 29, week.

DIXEY BURLESQUE Co: N. Y. City—indefinite season.

DRAPER'S UNCLE FOM Co: Toledo, O., 29, week.

DENMAN THOMPSON: San Francisco, 22, three weeks;

Portland, Ore., July 20, week.

ESMERALDA Co.: Worcester, Mass., 29, week.

ESMERALDA Co.: Worcester, Mass., 29, week.

ETHEL TUCKER: Springfield, Ill., 29, week.

FRED. WARDE: Salt Lake, 29, week; Denver, July 13, week.

ETHEL TUCKER: Springfield, Ill., 20, week.
FRED. WARDE: Salt Lake, 20, week; Denver, July 13, week.
FRED. WARDE: Salt Lake, 20, week; Denver, July 13, week.
GRACE HAWTHORNE: Hastings, Neb., 2, 3, 4; Grand Island, 6, 7; N. Platte, 8; Ft. bidney, 9; Cheyenne, Wyo., 10, 11; Denver, 13, week.
GILDAY'S COLLARS AND CUFFS: Milwaukee, 20, week.
GRORGE MORTON: Chicago, 6, two weeks.
GRACE EMMETT CO.: Geneva, N. Y., 20, week; Lyons, July, 6, 7, 8; Clyde, 0, 10, 11.
HARRY WERBER: Topeka, Krs., 20, week; Atchison, July 6, week.
HARRIGAN'S CO.: Boston, 20, week.
HARRIGAN'S CO.: Boston, 20, week.
HERGE'S BAD BOY CO.: Newark, O., 20, week.
HERGE'S BAD BOY CO.: Newark, O., 20, week.
IANAUSCHER: San Francisco, 20, two weeks.
IANAUSCHER: San Francisco, 20, two weeks.
IANAUSCHER: Toledo, O., 6, week.
JOHN A STRVENS: San Francisco, 20, two weeks.
J. H. GILMOUR: Montreal, 20, week
JOHN MURRAY: Provicence, 20, week.
Kate Castleton: San Francisco, June 29, three weeks.
Kiraleys' Around the World: Montreal, July 6,

Weeks.
KIRALPYS' ABOUND THE WORLD: Montreal, July 6 KIRALFYS' AROUND THE WORLD: Montreal, July 6, week.

KATIE PUTNAM: Grand Rapids, Mich., July 3, 4.

KENNEDY COMEDY CO.: Marion, Ind., 2, 3, 4.

LYCRUM SCHOLARS CO.: Saratoga, N. Y., 16, 17, 18.

LOUDON MCCORMACK: Cincinnati, 29, week.

LILLIE PINTON: Shamokin, Pa., 29, week.

MORAL CRIME CO.: Chicago, August 3.

MYRTLE FERNE CO.: Chicago, 29, week.

MCKEE RANKIN CO.: San Francisco, 29, four weeks.

MESTAYER'S We, US & CO.: San Francisco, 22, three weeks.

MAUDE ATKINSON: Bloomington, 29, week—close.'

N. C. GOODWIN: Chicago, 29, week.

OWEN FAWCRTT: Muskegon, Mich., 2, 3, 4; Manistee, 7, 8, 9.

N. C. GOODWIN: Chicago, 20, week.
Owen FAWCETT: Muskegon, Mich., 2, 3, 4; Manistee, 7, 8, 9.
OMLY A FARRER'S DAUGHTER (Joseph Frank, manager):
Cadillac, Mich., 2; 1 udington, 3; Manistee, 4; Manitowoc, Wis., 6; Depere, 7; Oconto, 8; Peshtigo, 9; Marinetta, 10, 11; Menomonee, 13, 14; Manon, Mich., 15, 16; Negaunee, 17, 18; Ishpening, 20; L'Ance, 21; Houghton, 22; Calumet, 23; Hancock, 24, 25.
ONLY A WOMAN'S HEART CO.: St. Marys, Ont., 2; Ingersoll, 3; Petrolia, 4; Mt. Pleasant, Mich., 6; Reed City, 7; Big Rapids, 8; Cadillac, 9; Ludington, 10; Manistee, 11; Manitowoc. Wis., 13; Depere., 14; Oconto, 15; Peshtigo, 16; Marinetta, 27, 13; Menomonee, 20, 21; Mason, Mich., 22, 23; Negaunee, 24, 25; Ishpeming, 27; L'Ance, 28; Houghton, 20; Calumet, 30; Hancock, 31, August 1; Duluth, Minn, 2, 3; Brainerd, 4.
Power of Monry Co: Chicago, 20, week.
Phiyate Secretary and Professor Co. (W. H. Gillette): Carson City, 2; Reno, 3, 4; San Francisco, 6, 100 weeks.
RIGHTMIRE'S CO.: Buffalo, 20, week.
RICHARDSON-BLAKE CO.: Youngstown, O., 2, 3, 4; Clisveland, 6, week.
Phosa McAllister: Elmira, N. Y., 20, week.
Phosa McAllister: Elmira, N. Y., 20, week.
Phosa McAllister: Elmira, N. Y., 20, week.
SILVER KING CO.: Davenport, Ia., 2; Cedar Rapids, 3, 4; Cliston, 5, 6; Dizon, Ill., 7; Rockford, 6; Freeport, 9; Dubuque, Ia., 10, 11; Lacrosse, Wis., 13, STANDARD DRAMATIC CO.: Jackson, Mich., 22, two

weeks.

TAYERNIER DRAMATIC. Co.: Jackson, Mich., 22, two
weeks; Port Huron, 6, week; E. Saginaw, 13, two
weeks.

Two MARRIED MEN Co.: Indianapolis, 20, week.
ULLIE AKERSTRON: Springfield, Mass., 22, two weeks;
Marlboro, July 6, week.

WILBUR DRAMATIC Co.: Steubenville, O., 22, two
weeks. weeks.

WALLACK'S VICTOR DURAND CO.: Winnipeg, 29, week
Grand Forks, Dak., July 6, 7, 8; Fargo, 9, 10, 11.

WIPE'S HONOR CO.: Chicago, 29, week.

WAITE'S DRAMATIC CO.: Elkhart, Ind., 29, week.

OPERA AND CONCERT COMPANIES. ALICE OATES: Cleveland, 29, week; Indianapolis, July

6, week.

ACME OPERA CO.: Dubuque, Ia., 29, week; Waterloo, July 6, week.

ARION BELL-RINGERS: Atchison, Kas., 29, week.

ANY GORDON: Chicago, June 29, two weeks.

BENNETT-MOULTON OPERA Co.: Bangor, 29, week—
close. CARRINGTON OPERA CO.: Detroit, 1919 1, three weeks CLARA LOUISE KELLOGG: Winona, Mina., 7.
CORINNE MERRIMANERS: Lowell. Mass., 29, week.
CASINO POLLY CO: Boston June 29, three weeks.
EUSTIS' BURLESQUE Co.: Providence, July 6, wee
Boston, 13, week; Buffalo, 20, week; Chicago. 9, for

FAY TEMPLETON OPERA Co.: Memphis, June 29.
FORD'S COMIC OPERA Co.: St. Louis, June 11, weeks. FRAU'S COMIC OPERA Co.: St. Paul, 29, week. FRAU'S FRENCH OPERA Co.: Brooklyn, June

GRAU 5 FRENCH OPERA CO.:
weeks.

Hyers Sisters: Forest City, Ill., 3, 4; Morrison, 6, 7;
Maquoketa, Ia, 8, 9, 10; Independence, 11, 13; Waterloo, 14, 15, 16.

HARRIS OPERA Co.: Buffalo, 29, week.
HOLMAN OPERA Co.: Buffalo, June 29, two weeks.

JANET EDMONDSON: MORITERA; N. Y. City, 29, week;
Cincinnati, July 13, week.
MANN'S OPERA Co.; Cincinnati, 20, week.
MAMN'S OPERA Co.; Cincinnati, 20, week.
MCGIBENY FAMILY: Port Huron, Mich., 2; Sand
Beach, 3; Fliot, 4.

McGibeny Family: Port Huron, Mich., 2; Sand Beach, 3; Flint, 4. MEXICAN MILITARY BAND; Columbus, O., 8, 9. MCCAULL OPERA Co.: Chicago, June 8—indefinite sea-LILLIAN RUSSELL: N. Y. City (Casino)-indefinite

LILLIAN RUSSELL: N. Y. City (Casino)—indennite season.
RIMEMART OPERA Co.: Pittsburg, June 29, three weeks.
ROSENFELD OPERA Co.: Milwaukee, 6, week; Montreal, July 6, two weeks.
THOUGHT THOMAS CONCERTS: Chicago, 6, five weeks.
THALIA OPERA Co.: Milwaukee, June 6, week.
THOMPSON OPERA Co.: Chicago, 6, two weeks.
WILBUR OPERA Co.: Hartford, Ct., 29, week; Springfield, Mass., July 6, week.
WILBUR OPERA CO.: Rochester, 29, two weeks.
MINSTREI. COMPANIES.

MINSTREL COMPANIES.

BARLOW-WILSON: Butte City, Mont., 29, week; Winona, Minn., 14; Rockford, Ill., 17.

BILLY KRRSANDS: Louisville, 29, week.

CALIFORNIA: Newark, 29, week; Asbury Park, July 6, week.

GORTON'S: Cortland, N. Y., July 2, week; Elmira 9, week.

HAVERLY'S: Chicago, 6, two weeks; Omaha, Neb., 22.

METROPOLITAN: N. Y. City, 29, week.

VARIETY COMPANIES.

ALL-STAR SPECIALTY CO. New Haven, 20, week.

MINSTREL COMPANIES.

VARIETY COMPANIES.

ALL-STAR SPECIALTY CO.: New Haven, 29, week.
ADAMS-HALL BURLKSQUE CO.: Boston, 29, week.
BLAISDELL BROS.' CO.: Newark, 29, week; N. Y. City,
July 6, week; Co.: Newark, 29, week; Indianapolis,
July 6, week; Chicago, 13, three weeks.
CASTLE'S CEREBRITES: Lafayette, Ind., 3, 4.
IDA SIDDONS' MASTODONS: N. Y. City, 29, four weeks.
HOWARD-MAX CO: Keokuk, Ia., 20, week; Muscatine,
July 6, week; Lincoln, Neb., 13, week.
HOWARD-WHITNEY CO.: Chicago, 20, week; N. Y. City,
July 6, week; Brooklyn, E. D., 13, week.
TONY PASTOR'S CO.: Brooklyn, 29, week; N. Y. City,
MISCELLANDEOUS.

MISCELLANEOUS. MIACO'S HUMPTY DUMPTY: Ithaca, N. Y., 29, week; Rome, July 7 to 9; Amsterdam, 10, 11; Chicago, 13, week; Findlay, O., 21, 22, 23; Sandusky, 24, 25, 26.
PROFESSOR GEORGE BARTHOLOMEM'S EQUINE PARADOX: Cleveland, 29, two weeks; Detroit, July 13, two weeks; Bay City, 27; East Saginaw, Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

CIRCUSES. ADAM FORBPAUGH'S: Yosilanti, Mich., July 2; Hills-

dale, 3; Ft. Wayne, Ind., 4; Plymouth, 6; Valpar-aiso, 7; Waukegan, Ill., 8; Racine, Wis., 9; Milwau-kee, 10; Fond du Lac. 11; Green Bay, 14; Apple-ton, 15; Oshkosh, 16; Stevens Point, 17; Wausan, 18; Eu Claire, 20; New Richmond, 21; St. Paul, 22; Min-

Eu Claire, 20; New Richmond, 21; St. Paul, 22; Minueapolis, 22;

BARNUM'S: Belfast, Me., July 2; Bangor 3; Ellsworth, 4; St. John, N. B., 6, 7; Fredericton, 8; talais, Me., 0; Woodstock, N. B., 10; Houlton, Me., 11; Waterville, 13; Lewiston, 14; Portland, 15; Portsmouth, N. H., 16; Manchester, 17; Nashua, 18; Keene, 20; Brattleboro, Vt., 21; Rutland, 2: Burlington, 2; Montpelier, 24; St. Johnsbury, 25; St. Albans, 27; Whitehall, N. Y., 28; Bennington, 20; Pittsfield, Mass., 30; Elmira, N. Y., August 18.

Burnalo Bull, Philadelphia, 6, week: Poughkeepsie.

BUFFALO BILL: Philadelphia, 6, week; Poughkeepsie, N. Y., 13, 14, 15. BURR ROBBINS': New Hampton, Ia., 2; West Union, 3; BURR ROBBINS': New Hampton, Ia., 2; West Union, 3; Independence, 4.

Doris': Kincardine, Can., 4; Southampton, 7; Walkerton, 8; Mt. Morris, 9; Woodstock, 10; Simcoe, 11; Ingersoll, 13; Brantford, 14; Galk, 15.

CARWER'S WILD WEST: Williamstic, Ct., 4.

COLE'S: Rochester, 3; Utica, 4; Elmira, 15.

GREGORY BROS.': Milwaukee, 4.

HURLBURT-HUNTING: Mt. Morris, Pa., 3; Morgantown, W. Va., 1

Va., 4. RIEN'S: Tyrone, Pa., 3; Altoona, 4. W. Va., O'BRIEN'S

O'BRIEN'S: Tyrone, Pa., 3; Altoona, 4.
ORTON'S: Decorah, Ia., 13.
LER-SCRINNER: Mayswille, N. Y., 3; Sherman, 4.
PULLMAN'S: Hornellsville, N. Y., 3;
ROBINSON'S: Denver, 4; Salt Lake City, 17.
VAN AMBURGH'S: Amsterdam, N. Y., 2; Canajoharie, 3; Rome, 4; Utica, 6; Norwich, 7; Cortland, 8; Binghampton, 0; Ithaca, 10; Oswego, 11; Waverly, 13; Bath, 14; Hornellsville, 12; Olean, 16; Bradford, Pa., 17; Wellsville, N. Y., 18; Corning, 20; Elmira, 21; Canandaigua, 25.

### "On the Stage---and Off."

A brightly written little book called "On the Stage-and Off," describing the brief career of a would-be actor, has been written by Jerome K. Jerome and issued by the Leadenhall Press of London. The cleverness of the author does not exist in his style, which is too flippant to possess literary qualities, but in the veracious and amusing manner in which he sets forth the conceit of the novice, his absurd ideas of the region behind the stage-door, and the rebuffs and chicanery with which he is met at every point in his ambitious progress. As Mr. Jerome's impressions were received from actual experience, and as nearly every embryo actor's experience is similar, the volume will be read with keen interest by members of that extensive army of stage-struck folk. The tone of the book is of course decidedly English, but some extracts which we have made will appeal to the appreciation of American readers in and out of the profession. The hero of "On the Stage-and Off" determines to become an actor.

There comes a time in every one's life when he feels he was born to be an actor. Something within him tells him that he is the com ing man, and that one day he will electrify the Then he burns with a desire to show them how the thing's done, and to draw a thing generally takes a man when he is about nineteen, and lasts till he is nearly twenty. But he doesn't know this at the time. He thinks he has got hold of an inspiration all to himself—a kind of solemn "call," which it would be wicked to disregard; and when he finds that there are obstacles in the way of his immediate appearance as Hamlet at a leading West-end theatre, he is blighted. I myself caught it in the usual course. I was at the the-atre one evening seeing Romeo and Juliet played, when it suddenly flashed across me that that was my vocation. I thought all acting was making love in tights to pretty women, and I determined to devote my life to it. When I communicated my heroic resolution to my friends, they reasoned with me. That is, they called me a fool; and then said that they had always thought me a sensible fellow, though that was the first I had ever heard of it. But I was not to be turned from my purpose. commenced operations by studying the great British dramatists I read through every word of Shakespeare—with notes, which made it still more unintelligible—Ben Jonson, Beaumont and Fletcher, Sheridan, Goldsmith and Lord Lytton. This brought me into a state of mind bordering on insanity. Another standard dramatist, and I should have gone raving mad: of that I feel sure. Thinking that a change would do me good, I went in for farces and burlesques, but tound them more depressng than the tragedies. Just when I was getting most despondent, however, I came across a little book on the art of "making-up," and

"Making-up" certainly assists the actor to a very great degree, At least, I found it so in ase. I am naturally of mild and gentle appearance, and, at that time, was particularly It was no earthly use my standing in front of the glass and trying to rehearse the part of, say, a drunken costermonger. perfectly impossible for me to imagine myself the character. I am ashamed to have to confess it, but I looked more like a young curate than a drunken costermonger, or even a sober one, and the delusion could no be sustained for a moment. It was just the same when I there was nothing of the desperate villain about me. I might, perhaps, have imagined myself going for a walk on Sunday, or saying bother it," or even playing ha'penny nap, but as for ill-treating a lovely and unprotected female, or murdering my grandfather, the thing was absurd. I could not look myself in the face and do it. It was outraging every law of Lavater. My fiercest scowl was a milk-andwatery accompaniment to my blood-thirsty speeches; and, when I tried to smile sardonically, I merely looked imbecile. But crape hair and the rouge-pot changed all this. The character of Hamlet stood revealed to me the moment that I put on false eyebrows, and made my cheeks look hollow. With a sallow complexion, dark eyes and long hair, I was Romeo, and, until I washed my face, loved Juliet to the exclusion of all my female cousins. Humor came quite natural when I had a red nose; and, with a scrubby, black

beard, I felt fit for any amount of crime My efforts to study elocution, however, were not so successful. I have the misfortune to possess a keen sense of the ludicrous, and to have a morbid dread of appearing ridiculous. My extreme sensitiveness on this point would have been enough to prevent my ever acting well under any circumstances, and, as it was it hampered and thwarted me at every turn; not only on the stage, but even in my own room with the door locked. I was always in a state of terror lest any one should overhear me, and half my time was taken up in listening on one side of the keyhole, to make sure that no one was listening on the other; while the slightest creak on the stairs was sufficient to make me stop short in the middle of a passage, and commence whistling in an affectedly careless manner, in order to suggest the idea

ting up early and going to Hampstead Heath, but it was no good. If I could have gone to the Desert of Sahara, and assured myself, by the aid of a powerful telescope, that no living creature was within twenty miles of me, I might have come out strong, but not else. Any confidence I might have placed in Hampstead Heath was rudely dissipated on the very second morning of my visits. Buoyed up by the belief that I was far from every vestige of of the madding crowd. I had become quite reckless, and, having just delivered, with great vigor, the oration of Antony over Cæsar, I was about starting on something else, when I heard a loud whisper come from some furze bushes close behind me: "Ain't it proper, Liza! Joe, wou run and tell 'Melia to bring Johnny." I did not wait for Johnny. I left that spot at the rate of six miles an hour. When I got to Camden Town I looked behind me, cautiously. No crowd appeared to be following me, and I felt relieved; but I did not practice on Hampstead Heath again.

After two months of this sor: of thing the young man determined to "come out." But how to "get out" was the difficulty. His first idea was to send his card in to a manager, be received with open arms and engaged at once for a good salary. He pictured himself plodding along a few weeks until the illness of somebody of importance would give him an opportunity to leap into fame in a jiffy. But friend advised him to go to an agent. He followed this advice.

I went to two or three agents, and told them all just exactly what I wanted, and they were equally frank, and told me just exactly what they wanted, which, speaking generally, was five shillings booking fee, to begin with. To do them justice, though, I must say that none of them appeared at all anxious to have me; neither did they hold out to me much hope of making my fortune. I believe my name is still down in the books of most of the agents -at least, I have never been round to take it off-and I expect that amongst them they will obtain for me a first-class engagement one of these days, when I am Bishop of London, or editor of a society paper, or something of that sort. It was not for want of worrying that they did not do anything for me then. I was forever what I called "waking them up," a process which consisted of studying the photos n the outer office tor half an hour, and then being requested to call again. I had regular days for performing this duty. on the mornings of which I would say to myself: "Well, I must go round, and wake those agents up again to-day." When I had said this, I felt quite important, and had some vague idea that I was overworking myself. If, on my way, I happened to meet a friend, I greeted him with: "Haven't got a minute, old man. him with: I'm just going round to my agents," and, scarcely stopping to shake hands, would rush off, leaving him with the impression that I had been telegraphed for. But I never succeeded in rousing them to a full sense of their respon-sibilities, and after a while we began to get mutually tired of one another.

Then the would-be actor went through a course of swindling at the hands of bogus agents, and managers who advertised for "talented amateurs" only to fleece them by the various methods known to people who live by their scoundrelly wits. Finally, by paying an honorarium to an old-time actor, whom he met in a pot house, the aspirant was introduced to the manager of an East-end London playhouse, who, on receiving \$50, signed an agreement whereby the novice gave his services gratis for a month with the provision that he was to "receive a salary according to ability" afterward. He was an actor! After exploring the mysteries of the back region of the theatre at which he was to play, and being completely disenchanted, he attended his first rehearsal.

A tall, solemn-looking man was pacing the stage, and him I greeted. He was the stagemanager, and so, of course, rather surly. I don't know why stage managers are always surly, but they are. In the course of the next few minutes there trotted in a demure looking little man, who turned out to be our "first low comedy," and very good low comedy he was, too. though from his wooden expression you might have thought him as destitute of humor as the librettist of a comic opera. Then fol lowed the heavy man, talking in a very gruff voice to a good looking young fellow with him, who played the juveniles when our manager didn't take them himself. Then, after a short interval, a lady—an old, queer-looking little lady, who walked with a stick and com plained of rheumatism, and who, as soon as she reached the stage, plumped herself down on the thick end of a mossy bank, from which nothing would induce her to rise until she got up to go home. She was our "old woman." She did the doting mothers and the comic old maids. She had played everything in her time, and could play anything still. She would have taken Juliet, or Juliet's nurse, whichever you liked, and have done both of them well. She would have been ten minutes making up for Juliet, and then, sitting in the middle of the pit, you would have put her down for twenty. The next to appear was a gentleman ("walking") in a fur-trimmed overcoat, patenteather boots and white gaiters and la kid gloves. He carried a silver-headed cane in his hand, a glass in his left eye, a cigar in his mouth (put out as soon as he got to the stage, of course), and a small nosegay in his button His salary I subsequently discovered to be thirty shillings a week. After him came two ladies (not with any designs upon the young man: merely in the order of time). One of them was thin and pale, with a care worn look underneath the rouge, just as if she were some poor, hard-worked woman, with a large family and small means, instead of an actress. The other was fat fair and—forty, if she was a day. She was gorgeously "got up," both as regards complexion and dress. I can't describe the latter, because I never can tell what any woman has got on. I only know she conveyed an impression to my mind of being stuck out all round, and thrown out in front and puffed out at the back, and towering up at the top and trailing away behind, and all to such a degree that she looked four times her natural size. As everybody was very glad indeed to see her, and welcomed her with what seemed to be irrepressible joy, even the stage manager being civil, I naturally concluded that she was the embodiment of all virtues known to human kind. The whispered remarks that I overheard, however, did not quite support this view, and I was at a loss to reconcile matters until I learned that she was that I was only amusing myself. I tried get- the manager's wife. She was the leading

lady, and the characters she particularly affected and in which she was affected, were the girlish heroines and the children who die young and go to Heaven. The rest of the company was made up of a very old men, and a middle-aged couple of stout one, two rather pretty girls, evidently possessed of an inexhaustible fund of humor, for they kept each other giggling all the morning; and the manager himself, who arrived last, and was less interested in the proceedings than anyone else. No one took the slightest notice of me, though I purposely stood about in conspicuous positions, and I felt like the new boy at school. When everybody had arrived, the rickety table was brought down to the front, and a bell rung; whereupon a small boy suddenly appeared for the first time, and was given the "parts" to distribute. It was a manuscript play, though well known to the company, nearly all of whom had played in it of times before. All the parts were torn and greasy, except one, which was prominently clean. When the boy came to that one he seemed puzzled, not knowing to whom stage and bawled out the name on it; and as it was my name, and I had to claim the part, I once lifted out of my obscurity and placed in an opposite extreme hardly more

The young man's heart was filled with pleasurable expectation. He was at last to study a character which he would play before a real audience.

I hurriedly unfolded the paper to see what kind of a part I had got. I was anxious to begin studying it immediately. I had to form my conception of the character, learn the words and business, and get up gesture and expression, all in one week. No time was therefore to be lost. I give the part in extenso:

JOE JUNKS. Act I., scene I.

It's a rough night if he does

Ay, Ay. (logether) 'Tis he!
Fall down as scene closes.
Act IV., scene 2.
On with rioters. stand back.

I was of a sanguine disposition at that time, but I didn't exactly see how I was going to make much of a sensation with that. It seemed to me that my talents were being thrown away. An ordinary actor would have done for a part like that. However, if they chose to waste me, it was more their misfortune than mine. I would say nothing, but do the best I could with the thing, and throw as much feeling into the character as it would hold. In truth, I ought to have been very proud of the part, for I found out later on that it had been written specially for me by the manager. Our low comedy, who knew the whole piece by heart, told me this. Then he added musingly: "A very good idea, too, of the boss'. I al-ways said the first act wanted strengthening."

Then the rehearsal proceeded. The stagemanager at a particular point called for the head carpenter Jim, who was wanted to pick out some scenery for the play. This functionary is described in the following passage:

Jim was a sulky and disagreeable man, even for a stage carpenter. When he wasn't "just stepped outside for a minute," he was quarrelling inside, so that instead of anybody's obiecting to his frequent temporary retirements, his absence was rather welcomed. He, in common with all stage carpenters, held actors and actresses in the greatest contempt, as people who were always in the way, and whom the play would get on much better. The chief charm about him, however, was his dense stupidity. This trait was always brought into particular prominence whenever the question of arranging scenery was under discus-

Fresh scenery is a very great rarity at the

minor theatres. When anything very special is produced, and an unusually long run is expected, sav, of a month or six weeks, one or two scenes may, perhaps, be specially painted; but, as a rule, reliance is placed upon the scenery, the gradual growth of years, already good deal of make-shift, generally does duty for the "entirely new and elaborate scenery" so minutely described in the posters. Our stage manager was not a narrow-minded man on the subject of accessories. He would have said nothing about such things as these. He himself had, on the occasion of one of his benefits, played Hamlet with nothing but one "in-terior" and "a garden," and he had been a member of a fit-up company that travelled with a complete Shakespearean repertoire and our set scenes; so that he was not likely to be too exacting. But even he used to be stag-gered at Jim's ideas of mounting. Jim's notion of a "distant view of Hampstead Heath by moonlight," was either a tropical sland, or the backing of an old transformation scene; and for any place in London-no matter what, whether Whitechapel or St. James' Park-he invariably suggested a highly realistic representation of Waterloo Bridge n a snow-storm. In the present instance, being asked for the cottage interior, he let down a log cabin, with a couple of bowieknives and revolvers artistically arranged over the fireplace; anticipating any doubt upon the subject of suitableness by an assurance that, there you were, and you couldn't do betwith bowie-knives and revolvers over the fireplace, though it was doubtless a common enough object in the Australian bush or the backwoods of America, was never by any chance found in England, and that the cottage to be represented was supposed to be within a few miles of London, he considered as too frivolous to need comment, and passed it over in silent contempt. Further argument had the effect of raising up Jim's stock authority, a certain former lessee, who had been ad these fifteen years, and about whom nobody else but Jim seemed to have the faintest recollection. It appeared that this gentleman had always used the log cabin scene for English cottages, and Jim guessed that he (the defunct lessee knew what he was about, even if he (Jim) was a fool. The latter of Jim's suppositions had never been disputed, and it a little too late then to discuss the former. All I can say is that if Jim's Mr. Harris-as this mysterious manager was generally dubbed -really did mount his productions in the manner affirmed, their effect must have been novel in the extreme. Nothing could induce Jim to show anything else that morning, although the manager reminded him of a cottage scene having been expressly painted for the last lessee. Jim didn't know where it was.

Besides, one of the ropes was broken, and it couldn't be got at then. After which little brush with the enemy, he walked away, and took up a row with the gas-man at the very point where he had dropped it twenty minutes before.

Five rehearsals were held-the last with supernumeraries. This useful class of performers gives rise to some sensible observations.

These supers were drawn from two distinct About half of them were soldiers, engaged to represent the military force of the drama, while the other half, who were to be desperate rioters, had been selected from among the gentry of the New Cut neighbor-The soldiers, who came under the command of their Sergeant, were by far the best thing in the play. They gave an air of reality to all the scenes in which they appeared. They were soldiers, and they went about their business on the stage with the same calm precision that they would have displayed in the drillyard, and with as much seriousness as if they had been in actual earnest. When the order was given to "fix bayonets and charge," they did so with such grim determination that there was no necessity at all to direct the stage mob to "feign fear and rush off L. I. E." went as one man, in a hurry. There was no trouble, either, about rehearsing the soldiersno cursing and swearing required, which, in it-self, was an immense saving of time. The stage manager told the Sergeant what was wanted. That gruff-voiced officer passed the order on to his men (first translating it into his own unintelligible lingo), and the thing was done. To represent soldiers on the stage, real soldiers should, without doubt, be employed, but it is no good attempting to use them for anything else. They are soldier-like in everything they do. You may dress them up in what you choose, and call them what you will, but they will never be anything else but soldiers. On one occasion our manager tried them as a rabble. They were carefully instructed how to behave. They were told how to rush wildly on with a fierce, tumultuous yell; how to crowd together at the back of the stage, and, standing there, surging backward and forward like an angry sea, brandish their weapons and scowl menacingly upon the op-posing myrmidons of the law, until, at length, their sullen murmurs deepening into a roar of savage hate, they would break upon the wall of steel before them, and sweep it from their path, as pent-up waters bursting their bonds bear down some puny barrier. That was the theory of the thing. That is how a stage mob ought to behave itself. How it really does behave itself is pretty generally known. It comes in with a jog-trot, every member of it prod-ding the man in front of him in the small of his back. It spreads itself out in a line across the stage and grins. When the signal is given for the rush, each man -still grinning-walks up to the soldier nearest to him and lays hold of that warrior's gun. The two men then proceed to heave the murderous weapon slowly up and down, as if it were a pump handle. This they continue to do with steady perseverance, until the soldier, apparently from a fit of apoplexy-for there is no outward and visible cause whatever to account for it-suddenly collapses, when the conquering rioter takes the gun away from him, and entangles himself in it. This is funny enough, but our soldiers made it funnier still might just as well have tried to get a modern House of Commons to represent a disorderly rabble. They simply couldn't do it, They went on in single file at the double quick. formed themselves into a hollow square in the centre of the stage, and then gave three distinct cheers, taking time from the Sergeant. That was their notion of a rabble. The other set, the regular bob (sometimes 18-pence) a-night "supes. were of a very different character. Professional supers, taken as a class, are the most utterly dismal specimens of humanity to be met with in this world. Compared with them, "sand wich-men" are dashing and rollicky. Ours were no exception to the rule. They hung about in a little group by themselves, and looked such a picture of dejected dinginess, that their mere presence had a depressing effect upon everybody else. Strange that men can't be gay and light hearted on an income of

The condition of the dressing-rooms, with their rickety odds and ends of furniture and wretched toilet requisites, next engaged the new professional's attention.

six shillings a week, but so it is.

The dressing-rooms I bore up under; it was the green-room that crushed me. It was about the green-room that my brightest hopes had been centred. It was there that I was to flirt with Beauty and converse with Intellect, I had pictured a brilliantly lighted and spacious apartment with a polished oak floor, strewn with costly rugs; gilded walls, hung with the choicest gems of art; and a lofty, painted ceiling. There would be luxurious easy-chairs and couches, upon which to rest ourselves between our artistic labors; a piano, from which fairy fingers would draw forth rapturous strains, while I turned over the music; and carved cab-inets, filled with old china and other rare and precious nicknacks. Heavy curtains, over the door, would deaden the outside din to a droning murmur, which would mingle pleasantly with the low hum of cheerful conversation within; whilst the flickering fire-light, flashing upon the Spanish mahogany furniture, and glittering reflected in the many mirrors round the room, would throw a touch of homeliness over what might otherwise have been the almost too dazzling splendor of the place. There was no green-room. There never had been a greenroom. I never saw a green-room, except in a play, though I was always on the lookout I met an old actor once who had actually been in one, and I used to get him to come and tell me all about it. But even his recollections were tinged with a certain vagueness. He was not quite sure whether it had been at Liverpool or at Newcastle that he had come across it, and at other times he thought it must have been at Exeter. But wherever it was, the theatre had been burnt down a good many years ago-about that he was positive. On on casion, I went specially to a big London theatre where, I was assured, there really was one, and it cost me four-and-sevenpence in drinks. I found the green-room all right, but they said I had better not go in, because it was chock full of properties, and I might break something

The truth is that where a green-room was originally provided, it has been taken by the star or the manager, as his or her private room, and the rest of the company are left to spend their off time either in their own dressing-rooms, where they are always in each other's way, or at the wings, where they catch cold, and are hustled by the scene shifters.

Eventually came the first night's performformance, to which the young man had looked | journey, dragged by a crowd of enthusiastic

forward with mingled anxiety and pleasant anticipation.

If I had been nervous on the first night, I think I should have had a good excuse for it, knowing as I did that a select party of my most particular friends, including a few medical students and clergymen's sons, were somewhere in the theatre, having come down in a body with the intention of giving me a fair start, as they said. They had insisted on coming. I had begged them not to trouble themselves on my account, but they wouldn't hear of it. They said it would be such a comfort to me to know that they were there. That was their thoughtful kindness. It touched me. I said: "Look here, you know, if you fellows are going to play the fool, I'll chuck the whole blessed thing up." They said they were not going to play the fool; they were coming to see me. I raised no further objections. checkmated them. I lied to those confiding young men with such an air of simple truth-fulness that they believed me, though they had known me for years. Even now, after all this time, I feel a glow of pride when I think how consummately I deceived them. They knew nothing of the theatres or actors over the water, so I just gave them the name of our first old man, and told them that that was the name I had taken. I exaggerated the effect of making up, and impressed upon them the idea that I should be so changed that they would never believe it was I; and I requested them especially to note my assumed voice. I did not say what character I was going to play, but I let slip a word now and then implying that my mind was running on grey hairs and long-lost children, and I bought a stick exactly similar to the one the poor old gentleman was going to use in the part, and let it lie about. So far as I was concerned the plan was a glor-ious success, but the effect upon the old man was remarkable. He was too deaf to hear exactly what was going on, but he gathered enough to be aware that he was the object of a certain amount of attention, and that he was evidently giving great satisfaction to a portion of the audience; which latter circumstance ap parently surprised him. The dear fellows gave him a splendid reception when he first ap-peared. They applauded everything he said or did throughout the play, and called for him after every act. They encored his defiance of the villain, and, when he came on without his hat in a snow scene, they all pulled out their pocket handkerchiefs and sobbed aloud. At the end they sent a message round to tell him to hurry up, as they were waiting for him at the stage door, an announcement that had the effect of sending him out by the front way in wonderfully quick time.

Several more chapters are devoted to an account of the new-fledged actor's adventures in the provinces, with a variety of good, bad and indifferent combinations, engineered by good, bad and indifferent managers. At last, having passed some months in a vain endeavor to live on driblets of salary. he gets down to absolute destitution in a remote country town where a swindling manager had deserted him and the rest of the company. He has had enough. A moment of deliberation, and then the young man leaves the theatre. The stage-door closes behind him with a bang, and he concludes his narrative by stating solemnly that he has never opened another one since.

### STAGE STORIES.

THE DEMON FAKEER.

The knoweth the mysteries of the will with its vigor? For God is but a great will pervading all things by the nature of its intentees, and man doth not yield himself to the angels nor unto death utterly, save only through the weakness of his feeble will.

JOSEPH GLANVIL.

This narrative can hardly be called a ghoststory. Indeed, I hardly know whether there is anything supernatural about it or not. No doubt many persons will be able to explain it in a manner highly satisfactory to themselves, if not to their hearers, and demonstrate it to be merely a question of diseased imagination or deranged liver.

I am not, I think, particularly credulous, and have a profound contempt for modern spiritualism and all its cognate humbugs. I believe in animal magnetism as in all other well-established facts, and have my own theories as to its possible influence, with which I do not intend to bore my patient, or impatient, reader. I merely propose to give a plain statement of the circumstances which came under my personal notice, and leave my readers to form their own conclusions.

A few years ago I was a member of a theatrical company which had been playing for several weeks in Calcutta and the neighboring cities. We had had a very-profitable season and were about to disband. I had made the acquaintance of an old friend of my father's, an indigo planter in the Bengal, Presidency, who invited me to visit him. I suppress names and am purposely vague as to localities. He was a hard-headed Scotchman, of about as prosaic and matter-of-fact type as can be imagined, though it is quite possible he possessed that underlying vein of mysticism common to most of his countrymen-to which admission the skeptic may attach as much or as little importance as he pleases. I had been staying at his plantation several weeks, and was thinking of returning to Calcutta, when one day my friend, whom I will call Macpherson, said: "Look here, Trevor, I am going down to Serinuggur to-morrow, and as you have never seen a Juggernaut festival, you had better come with me." I willingly assented, and accordingly next morning we started from the adjacent station of the Eastern Bengal Railway. We were accompanied by the overseer of my friend's plantation, a very intelligent and well-educated native, who spoke English fluently. On our arrival at Serinugger we found the village thronged with devotees from all parts of the province, and after my friend had finished his business we hurried off to see the famous procession. When we arrived at the Temple the Car of Juggernaut was just starting on its

worshippers, and for some time we stood watching with much interest the motley throng of excited natives surging and swaying to and fro in their eager efforts to get near the sacred car and share in the coveted honor of dragging the god to his destination. A strong force of police watched the proceedings, their special duty being to prevent any unusually devout worshippers from throwing themselves beneath the ponderous wheels-a proceeding which my friend informed me was common enough in the good old times, but was now forbidden by an unsympathizing and unbelieving Govern-

It was a curious and interesting scene, but the sun was mounting high in the heavens, and the heat and dust were becoming unbearable; so we started to make our way back to the railway station, my friend announcing that we had no time to spare if we meant to catch the return train. We made our way with difficulty through the dense crowd, Macpherson in advance, shoving the natives right and left with scant ceremony. Suddenly our further progress was barred by a closely packed mass of men and women collected round some person who seemed to be addressing them with great vehemence. Through this crowd Macpherson forced his way very unceremoniously. It closed in upon him, and then I heard my friend's voice, loud in objurgation, and saw his bamboo cane lifted high in air. I was a few paces in the rear, and was pressing forward to rejoin him, when my attention was attracted to his overseer, who was struggling frantically in the crowd, and calling in the most earnest manner to his master: "Sahib, Sahib, don't strike him; it is the Fakeer!" The man's countenance expressed an alarm

and anxiety which seemed to me quite uncalled for in so slight a matter as a trifling assault by an European on a native. But his remonstrance came too late: I saw my friend's cane descend and heard a volley of opprobrious epithets; the crowd scattered right and left, and there was Macpherson, standing flushed and excited in the vacant space, with his cane half lifted, fronting the man who had been addressing them. My questions as to the cause of the disturbance were checked, and, as it were, arrested upon my tongue by the startling appearance of this man. He wore the coarse, filthy garments common to the wandering dervish. His arm was extended in an attitude of menace, while his large and wild dark eyes were fixed on my friend with an expression of intense malignity which froze the very blood in my veins. I seemed to recognize at once the presence of a will overwhelmingly superior to my own and before which I felt like a slave in the presence of his master. The man uttered a few sentences with a slow and impressive enunciation, in strange contrast with the usual voluble utterance of the natives when angered or excited, but which my imperfect knowledge of the language prevented me from understanding. He then dropped his arm and disappeared among the crowd. I turned at once to my friend and almost recoiled at the remarkable change in his appearance. His usually ruddy color had quite deserted his cheeks; his face wore a sort of horror-stricken expression, and he looked like a man who had received a severe and unexpected mental shock. For several moments he seemed in a sort of stupor, but at length, gradually arousing himself, he hurried off in the direction of the station without taking the slightest notice of my eager inquiries.

"Who was that man?" I inquired of the overseer as we followed at a more moderate

"Sahib, he is not a man; he is a demon. replied the overseer in an awestricken accent. I had now shaken off the impression with which the man had inspired me, and so I laughed and said: "Well, but who and what is he?"

"Surely the Sahib must have heard of the Fakeer Azimoolah," was the reply.

I then remembered having often heard the name as of a Fakeer famous all over India for his rabid hatred of Europeans. He was more than suspected of having been one of the chief inciters of the late mutiny, but nothing could ever be proved against him, chiefly on account of the unwillingness of the natives to give evidence against one whom they deemed possessed of supernatural powers.

"But what did he say to Mr. Macpherson?" asked.

"Sir, he cursed him," returned the overseer. with a visible shudder, "and I fear the master will never be lucky again."

I made some light reply, and we arrived at the station just as the train was drawing up and took our seats to return home. I found my friend, though somewhat recovered, still gloomy and reticent. He was so manifestly unwilling to refer to what had taken place that after a casual remark or two I made no further allusion to the subject, and, tired and exhausted as I was with heat and fatigue, was by no means sorry when we reached the house. where a bath and a siesta speedily reinvigorated me and made me look forward with interest to that important event of Indian life-the dinner hour. During the meal. Macoherson was tolerably cheerful, but still evinced the same strange disinclination to refer to the events of the day. It was only on parting for the night that he grasped my hand and said very ear-

"I wish to God I had not gone to that place

I attempted to rally him, but he shook his

I returned to the city, where I took the steamer for home.

Nearly two years elapsed before I returned to India. Then I was surprised and grieved to learn of the strange series of misfortunes which had befallen my old friend. His bungalow had been burnt to ashes, himself and wife barely escaping with their lives, while his only caughter perished in the flames; his crops for two successive reasons had been a total failure, while the lamentable bankruptcy of the great indigo house of --- had proved the climax of his commercial ruin. I found that he was then in Calcutta trying to establish himself as a broker, but his ill-luck had become so proverbial that his friends were afraid to employ him in transactions of any importance. I lost no time in going to see him, and was indescribably shocked at the sad change in his appearance. The hale, stalwart man of two years before had, as it were, dwindled and shrunk till he seemed only a wreck of his former self. while his face wore the melancholy and despondent expression of the confirmed hypochondriac. He smiled faintly as he noticed my dismayed look, and said:

"Well, Trevor, I am afraid you don't find me improved?"

"Why, certainly you don't look first-rate," I replied with as good an assumption of indifference as I could muster; "your liver is out of order, old fellow; you need a change."

"It's more than liver, Jack," he returned. "Do you know, I haven't had an hour's happiness or peace of mind since that miserable day at Serinuggur."

"Good Heavens, Macpherson!" I exclaimed. "you don't mean to say you are still brooding over what that miserable Fakeer said."

"I'm haunted by him, that's all, I tell you, Jack, that not a single trouble or misfortune has happened to me since then, and God knows they have been numerous enough, but it has been heralded by the appearance of that man a few hours before. Yes, yes," he continued, interrupting me with a faint assumption of his old petulant manner, "I know what you are going to say-I'm out of health my liver is deranged, and all that sort of thing. Do you suppose I haven't tried over and over again to argue myself into the same conviction. Surely you know me well enough to be sure I am not a man to succumb wi mere fancies; but it is of no use. I tell you the night that my bungalow was burned and I lost my poor little Lottle, I saw that man standing by my bedside as plainly as I see you

"Perhaps the scoundrel set fire to the place himself," I suggested.

"So I tried to persuade myself," he replied "but I ascertained beyond a possibility of doubt that at that time he was at Delhi, over eight hundred miles away. It was the same just before I got news of the failure of B--just before I got news of the failure of B——'s house, where all my hard-earned savings were swallowed up. In fact I always know when trouble is coming by the appearance of that demon with the same devilish expression on his face which I saw on that fatal morning before the Temple of Juggernaut."

"Have you seen him lately?" I asked, more impressed than I cared to own by the earnestness and evident conviction of my poor friend.

"Not for several months, thank God," he said; "but I know that I shall see him again, and that ere very long," was the desponding reply.

reply.

Scarcely knowing what to say, and feeling the uselessness of remonstrance, I changed the subject to his present position and prospects. pressing him to use my services in any way that might avail him. He told me that he expected his wife and son, then in England to come out to him in the course of a few weeks, when he proposed to take his son into partner-ship and start in some mercantile business. In discussing his prospects and acticipating a useful career for his only remaining child, my poor friend seemed to regain some degree of his old cheerfulness, and as the sun was set-ting, we strolled out on to the veranda of his office, which overlooked one of the native bazars. The narrow street presented the busy bazars. The narrow street presented the busy and animated appearance usual at that time in the day—crowds of Baboos, or native clerks, were hurrying home after the duties of their office were over; Eurasians and Europeans of the lower order were jostling along in palanquins swarms of Bheesties were hastening with their water-filled skins to lay the dust in the main streets and on the Esplanade before the usual driving hour arrived; while dozens of rickety hired carriages drawn by miserab and emaciated ponies went rattling along, their half-naked drivers adding to the din and confusion by their frantic shouts and yells.

I stood leaning against a pillar of the veran da smoking my cheroot and chatting to my friend while I gazed half listlessly on the familiar scene. Suddenly my cheroot fell from my hand and I stood as if paralyzed. There, in the middle of the street, leaning on a long staff, stood the well-remembered figure of the February of Sazinnagur. The mostley grown Fakeer of Serinuggur. The motley crowd passed and repassed him without apparently taking the slightest notice, and even midst of my confusion of thought it struck me how strangely they seemed, as it were, to melt away from the strange figure that stood so passively in the centre of the thoroughfare. A palanquin would come hurrying along, and then at the moment when it seemed to be bearing down right upon the motionless figure, would shrink or swerve aside, leaving it undisturbed and uninjured.

The face of the Fakeer was turned full upon us, and bore the well-remembered look of intense malice; but now there was blended with it a sort of triumphant expression, which seemed to give added force to its malignancy. I had intuitively suppressed the exclamatio which rose involuntarily to my lips when I first caught sight of the figure, in the faint hope, which I instinctively felt to be futile, that my friend would not observe it; but now a deep groan from Macpherson caused me to turn to him. He was clutching the railing of the balcony with a convulsive grasp which made it quiver like an aspen, while his eyes were riveted on the Fakeer with an expression of fear and dread which I have never seen head impatietnly and left me. Next morning | equalled. I stepped hastily to him and caught

the would fall over the the street. As I did again at the spot whe the figure standing. It was my friend into the room, and atimulant, of which he stood

"Well, you see it's not hi a ghastly smile. I tried t marks about coincidences, b dently arguing against my o he did not condescend to s der what this new misfortune he said, wearily. I did my b up, but it was a hopeless case mail brought him the intellig of his only son after an illner He was so utterly overwhelm that a few of his friends mail. him a temporary appointment hill stations, trusting that chan the bracing air of the mountain his shattered nerves. To a cor was successful, and he return



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### TELEGRAPHIC NEWS.

The Latest St. Quinten Break-up.

[SPECIAL TO THE MIRROR]

ERIE, Pa., July 1.—Further inquiry regard ig the collapse of the St. Quinten Opera comshows that the members are in a bad and if it were not for the New York Standard Opera company, which plays this week, and engaged some of the people, it might be worse. The baggage of the company is beld for board. The audiences averaged less than one hundred last week.

### A Panic-Price Company Collapses

[SPECIAL TO THE MIRROR.]

CINCINNATI, July 1.—The Wilbur Dramatic combination, which has been playing at Havlin's Theatre, presenting Two Orphans, Hid den Hand, etc., at panic prices, collapsed on Sunday. One Charles McDonald was the reputed manager.

Dollis Foster, announced as hailing from Koster and Bial's, New York, and who is sing ing at Schuman's this week in a round of melodies made famous by Marie Loftus, has captured the town. Fred. Roberts has also scored a hit at the same house in his change business. Both are clever.

### A Circus Accident.

SPECIAL TO THE MIRROR.

ALBANY, July 1.-Bubbles, at the Pavilion, to good business. Van Ambugh's Circus, Monday and Tuesday, to large audiences.

Lottle Watson, while in the act of holding a cannon by her teeth while suspended about six feet from the ground, was by the breaking of a pulley precipitated to the ground just as the cannon was fired, and, striking the cannon, was severely injured about the face. It is feared that she has sustained internal injuries. Accident occurred Tuesday afternoon.

SPECIAL TO THE MIRROR.

Boston, July 1 .- Polly had its first produc tion here at the Boston Museum on Monday night. Standing-room only. Nat Goodwin and wife in a box. Tony Pastor began a week's engagement at Oakland Garden. The night was stormy and cold, and the usual crowd did not turn out.

PROVIDENCE, July 1.-Fra Diavolo was given at the Sans Souci Garden Monday night before a large audience. It was finely rendered and well mounted. John Murray, in Ticket-of-Leave Man, at the Comique, opened for the week before good houses afternoon and evening

### London Gossip.

LONDON, June 12

The long-talked of, expensive, royally patronized American concert on Tuesday even ing last at ten o'clock was very like a recent critique in the Saturday Review of a novel, of it said "the binding is superb to look at, but the book has an incipient plot." The Prince and Princess of Wales, with their daughters and others of the royal party, occupied an entire front row of orchestra chairs. They all looked frightfully bored, although, as is their usual custom, they applauded generously. The Princess was in exquisite toilette, as she always is, and looked charming in her black, lacy robes. At her corsage was a large cluster of deep crimson roses, and her neck was wound in dainty pearls, with a diamond clasp and diamond cluster at the end of the pearl chain guard, which was fastened at the occasion to wait for friends separated by the crowd, your correspondent had an opportunity after the concert of seeing the amiable future Queen of England near by, as she came to her waiting carriage, bowing and smiling right and left, as did the Prince. Her opera cloak was of pearl grey plush, trimmed with shaded grey ostrich feather tips. The Prince shook hands with a gentleman standing near as he was about to get into his carriage. It seems very odd to notice the court etiquette. No one presumes to take the initiative in bowing to the royal family, or ever in any way recognizing them in public, no matter how well they may know them. It is noblesse oblige always. The gentleman with whom the Prince shook hands was evidently an American. In his face, as the Prince smiled and nodded, there was an expression of pleasure, and withal an American's instinctive good fellowship. He made a slight movement of his right hand, as though to shake that of the Prince, but recollecting himself drew back. All this the Prince saw and seemed rather pleased with, showing it at once by frankly extending his hand and warmly grasping that of the perplexed gentleman. It was a genuine hearty hand-shaking of a man and brother, and not the patronizing manner of the first gentleman in England.

The daughters of the Princess were very poorly dressed. It is of course bad form here for girls to dress elaborately before they are presented at Court. The eldest girl has been thus presented, so she was dressed fairly well in white silk poplin, but the other two were rigged out in mean looking alpaca execrably fitted on their gawky figures. Their hair was bow. Poor girls they are, not pretty, and then looked conscious of being ill appar-

rn to the concert, however. The d aristocacy of England, both

geous. Viscountess Mandeville, one of the most beautiful ladies in Europe, was ravishing in light-blue silk and cream laces. This lady was the celebrated New York beauty, Miss Consuelo Yznaga. She was very chummy with the Prince and Princess of Wales. Lady Randolpn Churchill, formerly Miss Jerome, looked stylish and elegant and played two piano forte solos with brilliance and taste The only items outside of this worthy favorable comment were the song of Frank Walker, who proved himself a fine tenor; the songs of Gertrude Griswold, also of Mme. Antoinette Sterling, the capital violin solo of Nettie Carpenter, a little girl not more than fifteen, and the part in the opening trio taken by Isabella Stone, whom the audience would have liked to hear more of on the lengthy programme. Taken as a whole, I, with many others, feel rather ashamed of being an American if fate reserved one's being judged by the American concert standard, for after all the advance puffing and parade one was led to expect something a little above mediocrity.

The last item on the programme, previous to the banjo performance, was the appearance in the shadow song of Meyerbeer's Dinorah of Marie Van Zandt. That she is a plain, awkward little person is not her fault but her misfortune: beauty, or at least grace, being such an essential to the success of a public singer. But all this the audience would have pardoned had she not committed the bad taste of appear ing on the stage, quarter to twelve, in her "Lakme" costume, which is ugly in its barbaric realism, and lacking the aid of scenic effect, dresses of others, etc., was even more unpleasing and ineffective. Her reception was not hearty. The fact of seeing her attired in stage gear came over the audience like 2 wet blanket. Then beside all this, she followed only by a few days her operatic venture. Now she has not made a London hit in opera, and even some of her old praising critics say her voice at times is thread-like, and that in acting she has become too self-conscious. However, her friends do not claim that she is a Patti, who is to soon reappear. Her voice (an old admirer of her highly-accomplished mother informs me) is far below that of Mme. Van Zandt, lacking its expression and dramatic power. Miss Van Zandt will soon return to America, where, doubtless, curiosity and sympathy after her most unfortunate and peculiar Paris experience will for some weeks make her a diva. The time though has passed when it is either good taste or good policy to give extravagant dulation to a singer or an actress because he or she happens to be an American. People must stand or fall according to their honest merits, for in the great poetic realms of art there is no country, and there should be no sex. "Deal gently, because this is a woman," is an injunction which implies an insult to her genius, if she has any, to her pretensions if she has none, and should never bias the judgment of the reviewer. Besides, when people go on the boards professionally, whether operatically or dramatically, they are presupposed to have had the necessary training, and they thus throw down the gauntlet to the quill of the journalist.

Music and singers reminds one that at Covent Garden next week we are to have the divine Pattl and the rich-voiced Scalchi, the echoes of the Drury Lane opera season having but just died away. Meantime the old theatre has been closed for a week rehearsing Elliot Galer's drama, entitled A True Story Told in Two Cities, which is to be produced on Monday the 15th. The cast, of which Mr. Richard Mansfield is the star, playing Lord Cholmond ey (pronounced Chumly), embraces thirty principals, with any number of French and German soldiers, servants, officers and mob, such as costermongers and casuals, footing all up to some hundreds on the stage at one time. The advance sale of seats is very great, people all desiring to see Mr. Mansfield, and much quiet curiosity having gained ground as to the play itself. Mr. Harry Jackson, and Harry Nicholls and Mr. Arthur Yates are in the cast; and of the ladies, Miss Fanny Brough, Miss Emily Duncan, Miss Amy McNeill and Miss Lizzie Claremont. Mr. Mansfield's hosts of friends are prepared to give him a right royal welcome on Monday next.

The city of London now swarms with American Summer tourists, who patronize the American Register rooms, of which I lately made mention most extensively. Among the noted faces is that of Marshall P. Wilder, the well-known and amusing monologue entertainer, who, a small bird whispers to me, is arranging for a morning entertainment, possessing many novel features. Since Frank Lincoln "sailed the seas over" to American shores there has been a gap in the field, which Mr. Wilder will doubtless pleasantly fill.

Another gap was filled on Tuesday last in the way of orchestra music at the Royal Albert Hall at a matinee given by the Strauss Orchestra, which has been playing in the open air kiosk in the grounds of the Inventions Exhibition, where it was found to be impossible sely hanging down their shoulders, tied to do justice in the delicate passages of high back on top of their heads with a small red class music by reason of the large open space surrounding the kiosk. The orchestration in the Hall was admirable. The Inventions Exhibition, however, came very near finishing its short career in inglorious flames yesterday, but Hall was tairly packed with the American fire ladders spared the total wreck and confined the main damage to the Indian

restaurant escaped unsinged from the fire, and in London from time to time. Every member their waiters were as cool and brave as possible, acting very like the army of well-trained supers at the Lyceum Theatre in a sham stage fire. This firm are reported as giving financial support to a society for providing poor cripples with artificial limbs and surgical appliances. This admirable charitable organiza. tion holds a hallad concert June 16 at Prince's Hall, Piccadilly, under the patronage of the Duchess of Edinburgh. Madame Patey, Signor Foli and several other well known artists are engaged, Sidney Naylor conducting. And all this for "sweet charity."

LONDON, June 20. A day or two since, at Wolverhampton, there died a man, in the seventy-fifth year of his age, named George Shakespeare, who has been proved to be a lineal descendant of the brother of "the immortal bard's" grandfather. He was born at Henley-in-Arden, and Mr. Holliwell, the Shakespearean authority of England, was the prime mover in establishing, a few years since, his acceptance by the public. John Coleman, the eminent tragedian, long ago made public by letters his opinion that Mr. Shakespeare, of Wolverhampton, was the direct descendant of Richard Shakespeare, of Smitterfield. The deceased for several years carried on the business of fishing-tackle and net-maker, and was greatly respected by the local followers of Izaak Walton.

All concerning the "immortal bard" is as in teresting to Americans as to English people. A week ago a commencement was made with the work connected with the repair and preservation of Holy Trinity Church, Stratford on Avon, which has most interesting historical associations, and, as the burial-place of Shakespeare, is the object of universal interest. It is calculated that the work will cost £12,000. Nothing like wholesale restoration is intended, the work which is to be carefully carried out being confined to needful repairs. To gain the confidence of the public the committee have enlisted the aid of the Society for the Preservation of Ancient Buildings. The fine Early Norman tower is to receive first attention. The ancient doorway near Shakespeare's tomb will be opened to give access to the new vestry which it is proposed to erect on the site of the old one.

About a year ago there appeared an amusing little shilling book, entitled "Lady Macbeth: A Study," by M. Leigh-Noel. It was a careful analysis, yet withal so startling in its originality of treatment that readers were at a less as to whether they should consider it seriously or no. However, the book was widely read, and this season the same writer follows up the first venture with a second, entitled "Shakespeare's Garden of Girls," published by Remington and Co. It is certainly unique little volume, and aims to fill up the biographies of some of Shakespeare's youthful characters. She considers gravely the kind of man old Capulet must have been to have married the young wife who became the mother of Juliet. She amusingly considers Katherine's character, putting Petruchio aside as "simply a fool and a bully," and holding the opinion that in time Katherine would have proved to have tamed him, rather than he to have subdued her. Then follows an exquisite specimen of feminine logic: "We know not how their married life turned out, but we should think it. was a very happy one, and that Katherine. after all, proved the ruling spirit of the house hold, having learnt the secret of making her she really directed everything he did." The realistic and agreeable style in which the speculations are presented will have a fascination for many readers, and thus the number of earnest students of Shakespeare will be increased-which is a consummation most devoutly to be wished.

Actors, both Shakespearean and others, are again rushing into literature. In the July number of the English Illustrated Magazine, Henry Irving has written an article on the art of acting, and Mrs. Bancroft is preparing a book in which she will tell how and why she became a manager. The book will contain a recognition of the help she has received from Mr. Bancroft. The valedictory poem to be recited by Mr. Irving on July 19, when Mr. and Mrs. Bancroft bid farewell to the Haymarket, has been written by Clement Scott. This marvellously able gentleman contributed to the latest copy of the Dramatic Review an essay on Jane Hading, the great French actress, which, for grace of diction, elegance of phraseology, and logical grasp of his subject, deserves to be preserved by writers as a model example of literary labor.

Speaking of Henry Irving reminds me that he is one of the patrons of a new London Society to which I have heretofore made reference, called "The Dramatic Students." Wilson Barrett, Arthur Cecil, John Clayton, Mrs. Anna Conover, W. S. Gilbert, John Hare. Augustus Harris, Henry Arthur Jones, W. H. Kendal, Hermann Vezin, Mrs. Swanborough, W. G. Wills, Charles Wyndham and others equally celebrated, are also among the patrons of the Society, whose ranks are made p of the younger and more ambitious members of London theatrical companies. The objects of the Society are to give further opportunities of practice to the junior members of the theatrical profession, and to promote the study of Dramatic Literature by the production of the best plays in the English language, especially those little known to the stage. To this end

must belong to the regular dramatic profession and not be an amateur. The annual subscription is one guinea, payable half-yearly, due March 1 and Oct. 1. A regular staff of honorary officials is elected by ballot, the Vice-President being a lady, and this year it is Mary Dickens, grand-daughter of the novelist. All the rules, by-laws, etc. are amply set forth in the book of description with which each member is furnished.

Yesterday this admirable Society gave its first public performance before a crowded house at the Vaudeville Theatre. The play selected was Shakespeare's Two Gentlemen of Verona, in which the two leading parts, by the way, were capitally played by Charles Fulton and Bernard Gould. The latter young gentleman is one of the most useful of the younger members of Wilson Barrett's Princess' company. In a few months he has made rapid strides in his profession, and is regarded as one of the most promising juvenile actors of the English stage. His elocution is finished, his enunciation very distinct, and his tones of voice of strangely mellow sweetness, yet withal manly. Personally he is remarkably handsome, with a poetic, intellectual face and head. Instinctively the ladies associate Mr. Gould with graceful knighthood and deeds of chivalry. He is a scholar and possessed of varied accomplishments. Not only writes cleverly, but sketches and etches as well. As a recitationist he is equally at home in humorous and in pathetic verse, his flexible voice suiting itself to all varieties of work. Mr. Barrett discovered this genius among the army of non speaking members of his company, immediately in trusted him with a good part, and has encouraged him in all he has done at the Princess'. His performance of Collations in Junius was one of the gems of the superbly acted play.

Another gentleman who has lately made considerable success as a recitationist, is Edwin Drew, the able young editor of the monthly pamphlet. The Elocutionist. Mr. Drew's fine sense of the humorous and his almost Dickensish quaintness and facial play constitute him a great feature in London's select drawing-room entertainments, for which this city is so justly celebrated.

Of all the drawing-room entertainers who have been heard for months, Marshall P. Wilder excels in his very amusing monologues. Ten days he has been in London. Six times he has given illustrations of his peculiar prowess, unaided by either costumes or scenery. An extra pockethandkerchief and pair of spectacles suffice to convert him into an old woman, a man with the face ache or a gouty old snorer. He gives an entertainment to day at the Rev. Newman Hall's, is to give one at both Mr. Labouchere's and Mrs. Frank Leslie's, and in ten days that Prince Charming of good fellows, Howard Paul, gives a reception in his honor. He is good-natured, generous. free from jealousy and as cheery as possible. His poor little figure, which God has seen fit to make miss-shapen, of itself appeals to one's kindliness, and instantly his pure honest nature does the rest to deepen the good impression. There is naught deformed in his spirit. Would to heaven we had more such genial, bright boys; for he is only a boy, after all, of about two or three and twenty He is already booked as a Summer attraction in the best houses in Belgravia and Mayfair.

Another American seen in London on his flying trips from Paris, is that versatile journalist, "Walsingham" (Will Stuart). He is hard at work translating some French plays, as he is a thorough French scholar. At present he is doing Denise for Clara Morris. Miss Morris is said to be charmed with the work so far, becauses it preserves its French flavor, at the same time that it many times suggests, rather than openly expresses, the recklessness of the Parisian drama. Mr. Stuart is a very industrious writer, and his work is always readable and spicy. His best quality, I think, is that he is a good brother and has helped his sister in the newspaper ranks very materially. Under a nom de plume she is making American success. A young man who is good to his mother and sisters is of the right sort A. W.

### The Variety Invasion.

Within the last seven or eight years the variety stage has been largely drawn upon to recruit the ranks of comic opera, burlesque, and even the drama. Some of these people are today leading stars; others draw handsome salaries, and not a few have saved snug competencies. This encreachment of the variety upon the legitimate stage was at first viewed with alarm by the managers of the latter; but the new style of entertainment, half specialty and half dramatic, with the golden shower that it brought, was quick to console them. The legitimate actor looked with contempt upon the invasion; but the greater number of them have since played in support of these same stargraduates of the vaudeville stage. Some of the legitimate actors, so-called, have gone upon the variety stage to star in the lurid drama; but they are very few, and are almost lost sight of.

The first and most prominent of the "variety artists" to gain a foothold upon the boards of the legitimate stage was Joseph K. Emmet. He had been a drummer in the Army, a house-painter in St. Louis, and a peddler in New York. The first to don heavy wooden shoes in absurd dances; to achieve success in

monicon-when Charles Gayler fitted him with a play, his name quickly became a household word. He is among the few American actors that have made successful professional visits to England. George S. Knight was a grocer's boy in Philadelphia when his talents were first discovered. He was rolling a flour barrel from the sidewalk into the store when Frank Gardner approached him with the offer of an engagement upon the variety boards. The youth jumped into popularity at once, and for a number of years was a leading attraction in variety theatres. Knight's dialect is unapproachable, and he is withal an excellent actor. he is more legitimate in his methods than any of the Dutch dialect comedians, so called. Gus Williams was a slim young man when, as a comic singer in character, he began his professional career. His "Kaiser, Don'd You Vant to Puy a Daug?" brought him great popularity. Since going upon the legitimate stage he has grown stout; but this only adds unctuousness to his performance. He used to do a very funny burlesque Pinafore, patterning his make-up after the then Secretary of the Navy. For several seasons he has headed a company of his own and been very successful. That clever comedian, Nat Goodwin, used to give his "imitations" at Tony Pastor's. John Gourlay was discovered by Nate Salsbury and converted into a Troubadour. Jacques Kruger was on the legitimate stage-in the stock-before he entered the variety stage. Lillian Russell was once a serio-comic, so-called. Those who have seen demure Rillie Deaves on the legitimate boards would scarcely believe that she and her sister Ada are two of the neatest "sketch artists" that ever appeared in a variety hall. Vanoni, Ed. Morris, Ezra kendall-the list could be continued at great length-have all been "variety artists." What a number of "variety teams" have

opera, burlesque and tarce-comedy! Dixey and Golden claim never to have been on the variety stage proper. They were clever specialists. The firm of Mackin and Wilson dissolved, and Francis Wilson found his opportunity in Our Goblins: but previous to this time he had been a close student, his ambition being to become a comedian in the legitimate stock. He is said to have made a great sacrifice in income when he left the variety stage; but since that time he has more than recouped himself. Mr. Wilson has become one of the most popular of our comic opera comedians. Bruno and Johnson long ago separated. The former was one of the original Tourists. During this season he has been playing low comedy parts with a Storm-Beaten company. Several years ago Sheridan and Mack dissolved partnership. John F. Sheridan has become famous as the Irish Widow in Fun on the Bristol, and has been abroad for three or four seasons. Canfield and Booker were swallowed by the Bunch of Keys companies. The former has made quite a reputation as Grimes. the bell-boy, succeeding James Powers, the original, who went to England with Willie Edouin. It was found difficult to replace Powers, but Mr. Sanger at last met Mr. Canfield, and was charmed by his homeliness. He gave the young man a chance. Niles, Evans, Bryant and Hoey, two teams joined forces a few years ago. The first-named died. After a time the remaining three agreed to disagree. Bryant is now a solo-cornetist of not much pretensions. Evans and Hoey are prosperous in A Parlor Match, a farce-comedy by Hoyt.

been cleft in twain by the craze for comic

These are among the most important acces sions to what is called the legitimate stage. Some of them do not care to have their variety career referred to: but the greater number are proud of the strides they have made.

### Professional Doings.

-It is not true that Charles Stanley will star next season. That gentleman has been engaged by E. E. Kidder for his play, Niagara, and will create the leading comedy part

-On Monday evening Rial and Rankin produced The Veteran at the California Thea-tre, San Francisco. C. B. Bishop, Jay Rial, Isabel Morris and Adele Waters were in the cast.

-Colonel Milliken has not completed his company to support Madeleine Lucette yet. made a new deal with the prima donna, who will draw salary without sharing in the -Frank Pastor was buried yesterday morn-

ing at Calvary Cemetery, services having been held at the Church of St. Francis Xavier, in Sixteenth street. Many professionals were

-John H. Russell has severed his connection with Mestayer and We, Us & Co.—whether amically or not is not stated. M. W. Tobin, recently with Barry and Fay, succeeds to the

-J. B. Little, superintendent of the Brook-Times Job Print, has just issued a neat date-book, bound in Russia leather, and conveniently arranged for managers' memoranda during the season of 1885 86.

-Grace Hawthorne's return engagement at St. Joseph, Mo., was very successful. At Saturday's matinee over 1,500 people were present, and at night there was a large house. So telegraphs Local Manager Schrader.

-On July 13 Marie Prescett leaves San Francisco for New York, where she will rehearse for the production of A Moral Crime. tumes Miss Prescoott will display in this piece are finished. They are very handsome. One of them is a boy's dress.

-L. G. Hanna, former manager of the Euclid Avenue Opera House, Cleveland, O., has opened a Summer theatre in that city. has open time for first-class attractions for this American, in toilettes most gor- Museum. Messrs. Spiers and Pond's monster the Students give public morning performances dialect songs; to play sweetly upon the harmonth and next. The house has a seating ca-

#### A Sunny Prospect South.

Manager Frank Gray, of Memphis, has arrived in the city upon his annual visit to book time. A MIRROR reporter found him at H. S. Taylor's office, where he will make his headquarters for about four weeks. Memphis has only one theatre, Leubries, and it is considered a good "show town." Referring to his recent season and his intentions for the future, Mr. Gray said:

"As our city is increasing rapidly in population we scarcely felt any depression during the past year, and I fancy that it is generally conceded that the South, taken all around, has done well for the profession. In 1880 it contained only 33,000 people; now there are over 63,000 inhabitants, and no theatre besides mine nearer than Nashville, which is 242 miles distant. Our season closed on April 20, and I do not intend playing many attractions until after Sept. 28. I have no opposition, and I get the best attractions. Taking this fact into consideration, I have determined to improve the house, and am now expending \$20,000 on it. The improvements will almost make it virtually a new theatre. The reports from all parts of the South that the crops are large will brighten trade considerably. Very few people who have not been near us for a year or more can form an adequate idea of our increased travelling facilities. Yes, the outlook with us is promising in the extreme."

-Charles Gayler will have four plays on the road next season in the hands of various stars. He and Cazauran have been privately closeted for the past few days over some great piece which they expect will paralyze the community.

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